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ILLUSTRATED MONOGRAPHS.

No. III. *106*

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PORTRAIT OF CERVANTES.

DRAWN BY L.ALENZA.

ENGRAVED BY A.BLANCO.

1844.

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Bibliographical Society
Illustrated No. 3.

AN ICONOGRAPHY
OF
DON QUIXOTE

1605—1895



BY H. S. ASHBEE, F.S.A.

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PREFACE.

I KNOW no book so pre-eminently suitable for illustration as *El Ingenioso Hidalgo Don Quixote de la Mancha*. In its marvellous pages will be found everything that the artist can possibly desire. Will he delineate human character? Where can be found types more varied, more distinctly marked! From the duke and duchess to the galley-slaves, from the knight and his squire to the urchins of Barcelona, one and all possess individuality. Does he seek scenery? The inhospitable plains of La Mancha and the rugged, picturesque passes of the Sierra Morena furnish it in abundant variety. Animals are there, and remarkable ones, oxen, sheep, birds, Sancho's ass, his master's horse and his "galgo corriente"—all studies of breed and idiosyncrasy. The costume is remarkably varied, the picturesque garments of the 17th century being mingled with the earlier armour and knightly accoutrements of that chivalry which Cervantes "smill'd away". Ludicrous situations, of every possible kind, abound.

All this is well known. Since the early part of the 18th century artists of all nations and in every walk of art have been attracted by this enchanting book. Pictures, tapestries, statues, engravings are the result; unfortunately the philosophy, the pathos, the subtilty of Cervantes have too frequently been overlooked, and his broad humour alone seized upon. His hero has been depicted as a ridiculous lunatic rather than as an erudite, clear minded gentleman, and the shrewd, faithful peasant, who follows him, has been converted into a coarse glutton. The book in short has been treated as if suitable only for the amusement of children, not, as it really is, capable of enlightening and diverting the adult. It must be owned, I fear, that no work of art emanating from Spain's most famous literary production can be placed in the very foremost rank.

In the following pages I have endeavoured to describe the various

engravings on wood, metal and stone done to illustrate *Don Quixote*, the translations of that work, and some books founded upon it.

I have divided my notices into classes or sections :

- I. Engravings contained in editions of *Don Quixote*, those published in other works, those issued separately. Arts. 1 to 327*.
- II. Continuations of *Don Quixote* by other pens than that of Cervantes. Arts. 328 to 336.
- III. Dramas based on *Don Quixote*, and works owing their origin to that romance. Arts. 337 to 359.
- IV. Portraits of Cervantes. Arts. 360 to 403.
- V. Life of Cervantes and Autographs. Arts. 404 to 411.
- VI. Pictures, Tapestries and Statues. Arts. 412 to 468.

My articles, which follow each other in chronological order, and which I have sought to render as clear, comprehensive and succinct as possible, are on one uniform plan: When noticing sets of engravings I give (a) the number of engravings of which the set is composed; (b) their size in inches and in millimètres, measuring the engraving itself, not the plate, and always (1) vertically from top to bottom, (2) horizontally from side to side; (c) the names of the painters or designers, and engravers; (d) any special indications which the engravings may possess; (e) in what edition of *Don Quixote*, or other work, they were published; (f) date of publication; (g) the various states in which they have appeared.

The English language is strangely deficient in terms of art, and I have not unfrequently been obliged, much against my will, to employ foreign expressions, concerning which a word or two may not be out of place.

"Vignette" is not an English word, but I know no other to indicate small engravings, in the text or more usually on the title-page.

When these small engravings are not squared off, but are left with their edges rough or uneven, as in arts. 128, 140, etc., I call them "vignetted". Vignetted is an awkward, un-English word, conveying no very clear or precise meaning; but the French equivalent "*à claire-voie*" would not be universally understood by English readers.

The small etchings or engravings which artists sometimes add on the margins of their engravings in certain states (arts. 249, 286) I call

"remarques". I believe we have no English word to designate these marginal, extra embellishments, nor am I sure that the word *remarque* would be recognised as bearing this signification by the French Academy.

Etching again is no equivalent for the French "*eau-forte*". The former indicates a finished work, whereas by the latter we understand the effect produced by the first bite of the acid before the burin or other tool has been employed.

It would be well were these and similar terms definitely and authoritatively fixed.

I do not notice publishers' marks, typographical ornamentations, or illustrations which have no direct reference to persons or incidents in the tale. Thus I have passed over the first edition of *Madrid, Por Juan de la Cuesta, Año, 1605*, of which the title-page bears a heraldic composition with a motto, which might serve equally well for any other work.

In order to avoid unnecessary repetitions I have in quoting the title-pages of *Don Quixote* invariably omitted the name of Cervantes and other words referring to the authorship. However, in the Continuations not by him I give the author's name, when mentioned, to obviate confusion, as in art. 2.

As this work is not strictly biographical I do not transcribe title-pages in extenso, but only so much of them as will clearly distinguish the various editions.

The arrangement I have adopted is, as already mentioned, chronological. This system commended itself to me in preference to that of grouping my notices under their respective designers or engravers, as it enabled me to refer back from later or spurious engravings to the original productions of the same designs, and to point out how far the latter differed from the former.

In this chronological arrangement the readers will be guided by the figures on the heads of the pages. Nevertheless, in many notices dates posterior to those on the page-headings will be found; but these are only of reprints and reproductions and are unworthy of separate articles. The dates at the top of the pages refer to original, special, or typical editions and impressions.

In other respects my plan may appear to savour of topsyturvydom. I pass from ordinary impressions of engravings to proofs and etchings (*eaux-*

fortes), from engravings to original drawings or paintings, from illustrations to the books for which they were done. This could not be otherwise. Had I in every instance been able to inspect the original designs I would naturally have begun by describing them, and passed on to the engravings taken from them. But I notice nothing which I have not seen, and in a few instances only have I had the original drawings in my hands. Moreover, the object of this compilation is to point out what the collector can obtain, viz. the engravings prepared for the public, not the artists' designs which may no longer exist, or may be hidden in the cabinets of amateurs. Nevertheless, when good fortune has placed drawings or pictures in my way I do not fail to mention them.

Of contractions I have been chary. I consider it unfair to the reader to inflict on him the study of a page or so of abbreviations; generally in small type, before he can consult a work with comfort. The few words which I have shortened will be clear at once to any one accustomed to use books of reference: art. for article, mm. for milimètres, vol. for volume, etc.

When describing an engraving, or a picture, I call the right side that facing the right hand of the beholder, the left that opposite his left—the reverse, in fact, of the dexter and sinister of heraldry.

My original intention was to confine myself to the two parts of *Don Quixote* strictly, and to pass over both the Continuations, and the portraits of Cervantes. This restriction I soon found inconvenient and unsatisfactory. The work of Cervantes has on more than one occasion been published together with the continuation or even continuations, and engravings after designs by the same artist run through both productions (arts. 16, 20, 74, etc.). It would be manifestly insufficient to notice a part only of a set of plates, confusion and incompleteness must result from such a treatment. One thing then led to another, and I was eventually induced to include both continuations of, and works relating to, *Don Quixote*. With respect to the portraits: Since 1738, when the first likeness of Cervantes was invented (art. 39), scarcely an illustrated edition of his masterpiece has appeared without an attempt of some kind to portray his image. To omit mentioning this supplementary illustration would be to notice the edition imperfectly.

Should my measurements sometimes seem to be incorrect it should be

borne in mind that all the engravings in the same set are not invariably of the exact, same size. I have given the dimensions of one only, generally one of the first in the book.

I have endeavoured to render the *Table of Editions Noticed* and the *Index* as thorough, complete and exhaustive as possible, so that by their aid the reader, if he knows but the name of the publisher or place of publication, may find the edition he seeks, or with a knowledge of the artist, engraver, or even the printer, he may be able to identify an engraving be it one only of a set.

Section VI. is entirely tentative, and should perhaps have been omitted. Having mentioned in previous articles, while describing the engravings in which they were reproduced, a few pictures and drawings, I thought it well to add notices of other pictures, tapestries, and statues which have generally not been engraved. My list is of course utterly incomplete and is only offered as the nucleus for a more thorough treatment of a very interesting branch of the iconography of *Don Quixote*. I should be grateful to any of my readers who would direct my attention to any original painting or other work of art not included in my list.

The task I have undertaken is neither new¹ nor original. An Iconography of *Don Quixote* already exists. But the present work is on an entirely different plan from the *Iconografía* published at Barcelona in 1879 (p. 172), and in no way interferes with, or pretends to supplant, that useful publication.

That a work of this kind can be perfect, thoroughly exhaustive, and free from errors no bibliophile will expect. As however I have taken nothing for granted, and have used my best endeavours to render the inherent mistakes as few as possible, I cherish the hope that my labour may not be absolutely disdained by the book-lovers to whom it is in all modesty and humility offered.

¹ I have already treated the same subject, in a popular manner, on two occasions: in an article entitled "Quelques Illustrateurs de Don Quichotte," published in the *Annales Littéraires des Bibliophiles Contemporains*, Paris, 1892; and in a paper read before the Bibliographical Society, March 20, 1893, and printed in Vol. I. of the *Transactions*. Both these monographs are insufficient, and contain errors which I trust I have in the present work more or less corrected. In my paper before the Bibliographical Society I spoke of the immediate and wide-spread popularity of *Don Quixote*. Were further proof of that assertion needed it would assuredly be found in the fact that in 1613, two years before the appearance of the second part, a procession of Quixote characters was formed in the town of Dessau in Germany. See art. 337.

It must be owned that in spite of the great number of illustrations which have been done for *Don Quixote* few of them are really satisfactory. In this opinion I am to a great extent in accord with Mr. H. E. Watts. Those that are beautiful, such as the engravings after Coypel (art. 22) and Smirke (art. 119), are not Spanish; those that are Spanish lack artistic merit (art. 72); whereas the much vaunted productions of Doré (art. 247) are not faithful to the narrative.

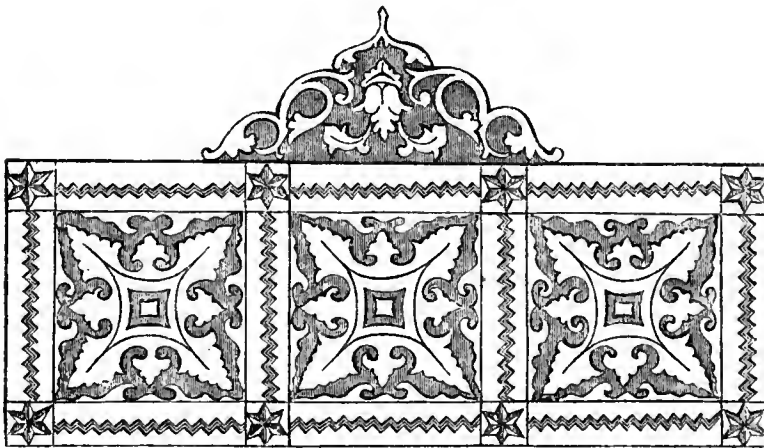
The question then arises whether a work of the imagination should ever be illustrated—whether it were not better to leave the reader entirely in the author's hands without the intervention of a second party. To have thoroughly satisfactory illustrations there would seem to be but two alternatives: either the author must illustrate his own work; or he must have at his elbow an artist of equal and similar genius to his own. Both combinations are alike difficult. The former presupposes an author talented in the same measure with both pen and pencil, a contingency rarely if ever met with;¹ the latter requires that author and artist should be contemporary, and work in collaboration.² But books are generally illustrated long after the author's death by artists who knew him not, and may not even be of the same country. Then again it not unfrequently happens that the artist reads negligently the book he has to design for, or endeavours to improve upon it. Until quite recently it was not thought necessary to adhere closely to scenery or costume—to treat an author in fact archæologically. These considerations, not to adduce any others, are, I believe, sufficient to account for the unsatisfactory state of illustrations generally, and of those for *Don Quixote* in particular. My duty however has been to record and describe rather than to criticise, consequently I abstain from further discussion of so delicate a question.

My gratitude is due to my revered friend Señor Don Pascual de Gayangos for the interest he has evinced in my undertaking and the aid he has afforded me in correcting the press. I would also thank M. P. Roblin of Paris for the assiduity which he has shown in bringing to my notice the various sets of illustrations which have passed through his hands in the course of his interesting business.

¹ Thackeray's illustrations of his own works, to cite a single example, are not, I believe, considered equal to his writing.

² As was the case with most of the novels of Dickens.

I lay down my pen with regret. Mine has been a labour of love, and has afforded me, for some time past, delightful occupation during my leisure moments. My recompense then has been already attained, for my work has been its own reward. Should nevertheless my book prove useful, in however small a degree, and should it be found possible to award me the lowest place among those who have devoted their time and energies to Cervantes' immortal romance, the summit of my ambition will have been reached.



ICONOGRAPHY OF DON QUIXOTE.

I. ENGRAVINGS ILLUSTRATING DON QUIXOTE.

I.

A rough wood-cut, size $2\frac{1}{2}$ by $3\frac{1}{8}$ inches = 64 by 80 mm., representing Don Quixote, sword in hand, mounted on Rosinante, preceded by Sancho on foot, carrying a lance. Used on title-page of

El Ingenioso Hidalgo Don Quixote de la Mancha, etc. *Em Lisboa. Impresso com lisença do Santo Officio por Jorge Rodriguez. Anno de 1605.*¹

2.

A rough wood-cut, vignetted, size about 2 by $2\frac{1}{8}$ inches = 53 by 55 mm., representing a mounted knight in full career, which may pass as a representation of Don Quixote. It adorns the title-page of

Il Ingenioso Hidalgo Don Quixote de la Mancha, etc. *Dirigido al Duque de Bejar*, etc. *Impresso con licencia en Valencia, en casa de Pedro Patricio Mey, 1605. A costa de Iusepe Ferrer mercader de libros, delante la Diputacion.* Small 8°.

The same wood-cut appears on the title-page of

Segundo Tomo del Ingenioso Hidalgo Don Quixote de la Mancha, que contiene su tercera salida: y es la quinta parte de sus aventuras. Compuesto por el Licenciado ALONSO FERNANDEZ DE AUELLANEDA, natural de la Villa de Tordesillas. Al Alcalde, Regidores, y hidalgos, de la noble villa del Argamesilla, patria feliz del hidalgo Cauallero Don Quixote de la Mancha. Con Licencia, En Tarragona en casa de Felipe Roberto, Año 1614. Small 8°.

¹ This title-page, as well as those in arts. 2 and 3, will be found reproduced in facsimile in the *Catalogue de la Bibliothèque de M. Ricardo Heredia Comte de Benahavis, Paris, Ém. Paul, L. Huard et Guillemin, etc., 1892.*

3.

A wood-cut, size $2\frac{1}{8}$ by $1\frac{3}{4}$ inches = 54 by 45 mm., representing an armed and mounted knight bearing a flowing banner, a possible representation of the hero of La Mancha. It embellishes the title-page of

El Ingenioso Hidalgo Don Quixote de la Mancha, etc. *Dirigido al Duque de Bejar*, etc. Año 1617. *Impresso con licencia, en Barcelona, en casa de Bautista Sorita, en la Libreria. A costa de Iuan Simon mercader de libros.*

4.

An engraved and illustrated title-page, size $6\frac{3}{8}$ by $4\frac{1}{2}$ inches = 160 by 113 mm., unsigned, representing the Don mounted, holding in his right hand his lance erect, surmounted by a pennant, followed by Sancho on his ass, carrying a whip in his right hand; to the right a tree, a few houses, behind which rises a hill surmounted by a windmill. Underneath the design, in an architectural compartment, is the title: *The History of Don-Quichote. The first parte.* and *Printed for Ed: Blounte.* No date. Done for the second edition of THOMAS SHELTON's translation of the first part,¹ reissued, together with the first edition of the second part, in 1620. This engraved title-page is repeated for Part II., with the necessary alteration to *The second parte*.²

5.

An engraving, size 62 by 81 mm. = $2\frac{1}{2}$ by $3\frac{1}{4}$ inches, representing Don Quixote on Rosinante, followed by Sancho Panza on Dapple, the former with a lance, the latter with a whip, in the right hand. Done for

L'Histoire de l'Ingenieux et Redovtable Chevalier Dom Qvichot de la Manche, etc. *Et traduite fidelement en nostre langue Par F. DE ROSSET. Seconde Edition. A Paris. Chez Denys Moreau, rue Saint Iaques à la Salamandre. M.DC.XXII. Avec Priuilege du Roy. 2 vols.*

I have not seen this edition, but am indebted for above notice to the *Iconografia*, where the engraving in question is reproduced as No. 1. of the series. The same engraving will be found on the title-pages of the two following volumes:

Le Valeureux Dom Qvixote de la Manche, etc. *Traduit etc. Dedié au Roy par CÉSAR OVDIN, Secrétaire Interprete de sa Majesté. Tome Premier. A Paris, Chez Antoine Coulon, rue Judas, deuant la Corne de Cerf. M.DC.XXXIX.*

L'Histoire De l'Ingenieux, et Redovtable Cheualier, Dom Qvixote de la Manche, etc.

¹ The first edition appeared in 1612 with a printed title-page only.

² An admirably executed facsimile reproduction will be found in the *Catalogue of Original and Early Editions of some of the Poetical and Prose Works of English Writers*, etc. *Imprinted at New York for the Grolier Club*, etc. M dcccxciiij

Et traduite, etc. Par F. DE ROSSET. Tome II. A Paris. Chez Antoine Covlon, etc. M.D.C.XXXIX.

6.

A set of 1 engraved and illustrated title-page, and 37 engravings, size about 8 by 7 inches = 204 by 178 mm., all unsigned; within the design are the names of the various figures; and underneath, or above, and sometimes running into the design, descriptions, frequently of some length, in French; all have the publisher's name, "BOISSEVIN rue petit pont au chaudron," generally underneath, but sometimes within, the design. No letter-press. The title-page reads:

Les Aventures du fameux Chevalier Dom Quixot de la Manche et de Sancho Pansa son escuyer.

No date. Probably L. BOISSEVIN engraved the above set himself. STRUTT says that he flourished 1623, and "it is thought that he engraved also himself". There is a copy in the Cabinet d'Estampes de la Bibliothèque Nationale at Paris.

7.

A set of 2 engraved frontispieces, and 24 engravings, unsigned, twelve to each vol., size $4\frac{1}{2}$ by $2\frac{5}{8}$ inches = 114 by 68 mm.: The first frontispiece has, above, a round medallion portrait of Dulcinea; below, Don Quixote mounted and Sancho on foot with the head of his ass under his left arm; on either side are figures of Amadis and Roelant (*sic*) on pedestals; the names of all the figures are given; on the verso are four lines of verse in Dutch. This frontispiece has been reproduced more than once (see arts. 8, 9, 10, 11, 14, 16, 19). The second frontispiece has Merlyn, Dulcinea, Sancho Panca, and Don Quixote. The engravings, which are well executed, have "Fol." indications in one of the top corners. Done for

Den Verstandigen Vroomen Ridder, Don Quichot de la Mancha. etc. En nu uyt de Spaensche in onse Nederlantsche tale overgeset, Door L. V. B. Tot Dordrecht, Voor Iacobus Savry, woonende in't Kasteel van Gent, Anno 1657. 12°, 2 vols.

The engravings are said to be by SALOMON SAVRY;¹ and the translation by L. VAN DEN BOS. On the last page of the second volume we read: Gedrukt bij JACOB PRAAT, in de Wercken de Hoop, 1657".

I have seen another edition, which contains, I believe, the same, or very similar, frontispieces and engravings to those here described. As, however, I had not the opportunity of comparing them carefully, I cannot speak positively. It is:

Histoire du redoutable et ingenieux Chevallier Dom Quixote de la Manche. Traduite, etc., par F. DE ROSSET. Dernière Edition, augmentée & enrichie de Figures en Taille douce. A Paris, Par la Compagnie des Libraires du Palais, M.DC.LXV. 12°, 2 vols. A frontispiece to each volume.

¹ STRUTT, who spells the name "Savry," observes that some of his work is "executed in a style, which does him no small credit".

8.

A set of 2 engraved title-pages, and 16¹ engravings. The title-page to the first volume is copied from that of the edition of *Dordrecht*, 1657 (art. 7), and is reproduced in the *Iconografía*² as No. 2. That to "Tomo Segundo" has, at top, an enframed portrait of Merlin; on each side are seated figures of Dulcinea and Sancho, with Quixote and a Lion underneath. The names of all the characters are underneath their several representations. Both bear, in a space below the design: "En Bruselas, En casa de Juan Mommarté, 1662". Both measure $6\frac{3}{16}$ by $3\frac{1}{4}$ inches = 157 by 83 mm., and are unsigned. The engravings, which are all unsigned, measure $5\frac{3}{4}$ by $3\frac{1}{4}$ inches = 146 by 82 mm.; they have, at the top, "Fol." indications; whilst the eight belonging to the second volume have, at the bottom, "parte II.". Done for

Vida y Hechos Del Ingenioso Cavallero Don Quixote de la Mancha, etc. *Nueva Edición, corregida y ilustrada con diferentes Estampas muy donosas, y apropiadas à la materia. En Bruselas, De la Empronta de Juan Mommarté, Impresor jurado. Año, 1662. Con Licencia y Privilegio.* 8°, 2 vols.

The same two engraved title-pages and sixteen plates were again used in the edition *En Bruselas, A costa de Pedro de la Calle. Año 1671. Con Licencia y Privilegio.* 8°, 2 vols.

In his notice of the edition *Bruselas*, 1662, Mr. H. E. WATTS remarks with some asperity:

This edition has the further distinction of being the first which was "embellished" with plates.³ These embellishments, which herald the long line of vile attempts to make *Don Quixote* a picture-book, are remarkable, even among the *Don Quixote* illustrations, for their ugliness and ludicrous inappropriateness to the text.

9.

A set of 1 engraved frontispiece, and 26 engravings: The frontispiece, which measures $5\frac{11}{16}$ by $3\frac{3}{8}$ inches = 145 by 85 mm., is unsigned, and has, above, portraits, in circular frames, of Dulcinea [*sic*] and Merlijn; in the middle the Don mounted with Sancho on foot holding Dapple's head under his left arm; on each side full-length figures of Amadis and Roelant [*sic*]; and below Quixote on foot with a lion. It is subscribed: "Don Quichot Ridder vande Leeuwe". On the verso are four lines of verse in Dutch. The engravings are the same as those in the edition of *Dordrecht*, 1657 (art. 7), rather worn, and the "Fol." indications altered to suit the new pagination. Done for

¹ The *Iconografía* gives "31 láminas," I believe erroneously.

² And there said to be "Grabada por F. BOUTTATS," which seems doubtful.

³ This remark, which is endorsed by Mr. J. R. ANDERSON, is, to say the least, misleading. It is not the first illustrated edition, although it may be the first in the Spanish language.

Den Verstandigen Vroomen Ridder, Don Quichot de la Mancha. Geschreven etc. En nu uyt de Spaensche in onse Nederlandtsche Tale overgeset, Door L. V. B. Verclert met 26.¹ kopere Figuren. t'Amsterdam, By Baltus Boeckholt, etc. Anno 1669. 8°, 2 vols.

Reissued in the year following, 1670, by the same publisher.

10.

A set of 2 engraved title-pages, and 30 engravings: The title-pages, from which however the impress is now cut off, and sixteen of the engravings all unsigned, are the same as those of the edition *Bruselas*, 1662 (art. 8); the remaining fourteen engravings, which measure $5\frac{5}{8}$ by $3\frac{5}{8}$ inches = 144 by 93 mm., consequently not quite the same dimensions as the others, are signed, within the design, F. BOUTTATS scul.; all thirty have, above, "parte" and "Fol." indications. Two of the engravings by BOUTTATS are reproduced as Nos. 5 and 53 in the *Iconografía*.² Done for

Vida y Hechos Del Ingenioso Cavallero Don Quixote de la Mancha, etc. Nueva Edicion, corregida y ilustrada con 32. diferentes Estampas muy donosas, y apropiadas à la materia. En Amberes, En casa de Geronymo y Juanbautista Verdussen. Año 1673. Con Licencia y Priuilegio. 8°, 2 vols.

The same series was again employed in the edition *En Amberes, Por Henrico y Cornelio Verdussen, M.DC.XCVII. Años*; and again in that *En Amberes, Por Juan Bautista Verdussen, M.D.CC.XIX. Años*. Both in 8°, and 2 vols.; on the printed title-pages of both editions "32 Estampas" are specified.

The same engraved title-pages and engravings, thirty-two in number, viz., sixteen in each volume ex title-pages, will be found in

Vida y Hechos Del Ingenioso Cavallero Don Quixote de la Mancha etc. Nueva Edicion, corregida y ilustrada con diferentes Estampas muy donosas, y apropiadas à la materia. En Lisboa, A Cuesta de los Hermimos Du Beux, Lagier y Socios. Mercados de Libros en Lisboa. M.D.CC.LXXV. 8°, 2 vols.

11.

A set of 1 engraved frontispiece, and 32 engravings in the text by DIEGO DE OBREGON:³ The frontispiece, which measures $6\frac{1}{8}$ by $4\frac{1}{2}$ inches = 156 by 114 mm.,

¹ In spite of this indication I have never found the full count of engravings in the several copies I have examined; the "26 figuren" then may possibly include the frontispiece.

² A confusion seems to have been made between the editions of *Bruselas*, 1662, and *Amberes*, 1673, the title-page of the former (No. 2) being applied to the engravings (Nos. 5 and 53) of the latter; the dimensions of the engravings, too, are incorrect, and their number, thirty-one, is also false, as indicated on the title-page above transcribed, thirty-two, counting the two title-pages, is correct. Or there may even be thirty-two ex title-pages. I have examined several copies, none of which had more than thirty-two engravings, including the two title-pages. However, there are undoubtedly thirty-two engravings without counting the title-pages in the edition of *Lisboa*, 1775 (*vide supra*), and there might be that number in that of *Amberes*, 1673.

³ In the *Iconografía* this set is noted as "Dibujo y grabado anónimos".

has the signature of DIEGO DE OBREGON exculpsi. In spite of this important name, the design is not original, but is copied and enlarged from that of the edition of *Dordrecht*, 1657 (art. 7). The engravings, fifteen to the first, seventeen to the second volume, measure about $3\frac{1}{2}$ by $4\frac{3}{4}$ inches = 88 by 120 mm., and are unsigned. One is reproduced as No. 4 in the *Iconografia*. They are for the most part inspired, if not exactly copied, from the same Dutch originals. Done for

Vida, y Hechos del Ingenioso Cavallero Don Quixote de la Mancha. Parte Primera. etc. Nueva Edicion, corregida, y ilustrada con treinta y quatro laminas¹ muy donosas, y apropiadas a la materia. Dedicado al Señor D. Francisco Maria Grillo, Hijo del Señor Marques de Carpeneto. Con Privilegio En Madrid: Por Andres Garcia de la Iglesia. Año de 1674. A costa de D. Maria Armenteros. Vendese en frente de S. Felipe. Square 8°, 2 vols, or parts.

This is the first illustrated edition done in Spain, and the engravings, of very considerable merit, have been frequently reproduced. I note the following editions in which they will be found more or less worn:

Madrid, Antonio Gonçales de Rayes, 1706; Madrid, A costa de Francisco Laso, 1714; Madrid, A costa de la Hermandad de San Geronimo, 1723. Also art. 32.

11*.

A set of 2 engraved title-pages, and 16 engravings, same designs as those noticed in art. 8, re-engraved, unsigned. Done for

L'ingegnoso Cittadino Don Chisciotte della Mancha. etc. Et hora nuovamente tradotto etc. da LORENZO FRANCIOSINI Fiorentino. etc. Aggiunteui in questa noua impressione otto figure di Rame, & il Principio. In Roma, Nella Stamperia di Giuseppe Coruo, e Bartolomeo Lupardi Impres. Camer. 1677. Con Licenza de' Superiori. 8°, 2 vols.

The frontispieces are very badly reproduced, and have the "To." or "Tomo" indications in the design; they have also, underneath, in italics, for Vol. I. "Santio Panza: Don Chisciotte de la Mancian," for Vol. II. "Don Chisciotte Caualiere Del Leone". The execution of the engravings is better; they have the "Fol." indications changed to correspond with the new text. There are eight engravings to each vol.

12.

A set of 1 engraved frontispiece, and 16² engravings: The frontispiece measures $10\frac{3}{8}$ by $6\frac{9}{16}$ inches = 264 by 166 mm., and has, within the design, the word "Frontispiece," and the names of Dulcinea Del Toboso, Sancho Pancha and Don Quixot, underneath the delineations of those characters. The engravings, two on each plate, measure 5 by $5\frac{5}{8}$ inches = 127 by 145 mm., and have descriptions, in English, and

¹ In spite of this statement there are in reality only thirty-two engravings in the text, and one engraved frontispiece. I have never found a frontispiece in the second part.

² In the *Iconografia* "13 láminas" are given erroneously. LOWNDES mentions "9 copper-plates," which is so far correct.

"page" indications, underneath, except in the windmill adventure, where both are within the design, the top illustration has in addition the "Folio" indication, within the design, at top, all unsigned. The windmill incident is reproduced as No. 9 of the *Iconografia*. Done for

The History Of the most Renowned Don Quixote of Mancha: And his Trusty Squire Sancho Pancha. Now made English according to the Humour of our Modern Language. And Adorned with several Copper Plates. By J. P. London, Printed by Tho. Hodgkin, and are to be sold by John Newton, at the three Pigeons over against the Inner-Temple Gate in Fleet-street. MDCLXXXVII. Folio. Translated by J. PHILIPS.

13.

A set of 6 wood-cuts, surrounded by thick lines, size $1\frac{3}{4}$ by $2\frac{1}{8}$ inches = 45 by 75 mm., that at p. 11, representing the adventure with the windmill, being repeated on the title-page. Done for the very scarce chap book:

The History of the Ever-Renowned Knight Don Quixote de la Mancha: Containing his many Wonderful and Admirable Atchievements and Adventures. With the Pleasant Humours of his Trusty Squire, Sancha Pancha. Being very Comical and Diverting. London: Printed by and for W. O. and sold by H. Green at the Sun and Bible on London-bridge. Small 4^o, pp. 24, printed about 1690.

The text begins on the verso of the title-page, which is numbered 2. I believe that there is an earlier edition of 1686, and a later one of 1699, but I have seen neither.

14.

A set of 1 engraved and illustrated title-page, and 24 engravings: The title-page, which measures $5\frac{5}{8}$ by $3\frac{3}{8}$ inches = 142 by 85 mm., is signed, within the design, L. SCHERM. inv. Fec.; upon a tablet, on which is inscribed "Don Quichot Ridder van de Leeuwen," stands the Don with a lion; underneath Quixote kneels on one knee before a lady, behind him Sancho holding the bridle of Rosinante. The engravings, marked off with a line, measure $4\frac{1}{2}$ by $2\frac{5}{8}$ inches = 115 by 67 mm., and are unsigned; those for the first part, eleven in number, have, at top, above the line, "F." or "Fol." indications; the twelve in the second part have "deel" or "de." and "Fol." or "F." indications. The series possesses little artistic merit. The designs of the engravings are as those in the edition of *Dordrecht, Iacobus Savry, 1657* (art. 7), re-engraved. Done for

Den Verstandigen Vromen Ridder, Don Quichot de la Mancha. etc. En uit de Spaansche in onze Nederlandsche Tale overgezet Door L. V. B. Verciert met 25. Kopere Figuurén etc. t'Amsterdam, By Willem van Lamsveld, achter de Nieuwe Kerk, Johannes van Lamsveld, in de Gasthuys Molensteeg, en Jacob Hulk, op de hoek van de Prince-straat, Boekverkopers, met haar Compagnons. 1696. 8^o, 2 vols.

The same frontispiece and engravings are found in the edition *t'Amsterdam, By*

Jan Graal, etc., *en Jan en Willem van Heekeren*, etc. 1707. Reprinted, and the same engravings used, with title altered to

De Oude en Rechte Don Quichot de la Mancha, etc. *De Zevende Druk*, etc. *Te Amsterdam*, By *Pieter Visser*, etc. 1732. 8°, 2 vols.

15.

A set of 1 engraved frontispiece, and 5 engravings, size $5\frac{1}{8}$ by $2\frac{3}{4}$ inches = 130 by 69 mm., all unsigned: The subject of the frontispiece, which is slightly larger than the engravings, is based on the adventure with the windmill, and has above, left, "Page 22". Each engraving contains two distinct subjects, each subject having the indication of the page to which it refers. The drawing is not very correct, but the engraving is good. Done for

The Much-esteemed History of the Ever-famous Knight Don Quixote de la Mancha: etc. In Two Parts. etc. Illustrated with Copper-Plates, representing Eleven of the most remarkable Passages in the History, curiously Engraven. London: Printed for N. Boddington, at the Golden Ball in Duck-lane, 1699. 12°.

Reprinted, with same cuts, by *N. & M. Boddington*, same address, 1716, also 12°.

16.

A set of 6 engraved and illustrated title-pages, and 46 engravings, size about $4\frac{1}{2}$ by $2\frac{3}{4}$ inches = 113 by 68 mm. The title-page, or rather frontispiece, to Vol. I., which is copied from that of the edition of *Dordrecht*, 1657 (art. 7), is signed H. CAUSE sculp.; that to Vol. III. bears the same signature; that to Vol. V. is signed LUYKEN f.; while those for Vols. II., IV. and VI. have no signatures. The engravings, in the first five volumes, have, at top, "Tome" and "pag." indications, while those in the sixth volume have "pag." indications only. The plates in Vol. V. only are signed C. L., or C. LUYKEN f., or CASPER LUYKEN f.; they are distributed as follows: Vol. I. 11, II. 5, III. 8, IV. 8, V. 8, VI. 6, of which those of the first four volumes belong to *Don Quixote*; while those of the two latter to the continuation, many of the plates in the first two volumes are copied from those of the edition of *Dordrecht*, 1657, re-engraved, and sometimes turned. The condition or quality of the plates, notably that representing Sancho tossed, Tome 1., pag. 203, varies in different copies, as if some impressions of the plates had been used before the plates themselves were finished. Done for

Histoire de l'admirable Don Quixotte de la Manche. A Amsterdam, Chez Pierre Mortier, Libraire sur le Vygendam. M.D.CC.¹ 12°, 6 vols.

Reprinted, with same set of engraved titles and plates, as

Histoire de l'admirable Don Quichotte de la Manche. En VI. Volumes. Nouvelle

¹ Vol. V. in my copy is dated even one year earlier, M.DC.XCIX.

Edition, etc. A Amsterdam, Chez les Freres Wetstein, MDCCXVII. Avec Privilege de N. S. les Etats de Hollande & de West-Frise. 12°.

The same engraved titles and plates, rather worn, served for the edition, also 12°, 6 vols, *A Amsterdam, Chez Pierre Humbert. MDCCXXXV.*

17.

A set of 15 ? engravings, size about $5\frac{1}{8}$ by $5\frac{3}{4}$ inches = 130 by 145 mm., unsigned, folding, all have descriptions of the subject and "page" indications, some "V." indications as well, underneath, outside the design, except the *Encounter with the Windmills*, where description and "V." and "page" indications are within the design. Done for

The History of the renown'd Don Quixote De la Mancha, etc. Translated from the Original by several Hands: And publish'd by PETER MOTTEUX Servant to his Majesty. Adorn'd with Sculptures, etc. London, Printed for Sam. Buckley at the Dolphin in St. Paul's Church-yard. M.DCC. Small 8°, 4 vols.

Reprinted by same publisher in 1712.

18.

A set of 2 engraved frontispieces, and 33 engravings,¹ size $5\frac{5}{8}$ by $3\frac{1}{8}$ inches = 145 by 80 mm.: The frontispieces are signed M. VANDER GUCHT scul. The engravings are unsigned; they have descriptions, in English, at the top, and underneath, "Tome" and "fol." indications. The engraving is generally bad, and I doubt whether all the plates were executed by Vander Gucht. Copied from those noticed in arts. 8 and 10. Done for

The History of the most Ingenious Knight Don Quixote De la Mancha, etc. Formerly made English by THOMAS SHELTON; now Revis'd, Corrected, and partly new Translated from the Original. By Captain JOHN STEVENS. Illustrated with 33 Copper Plates curiously Engraved from the Brussels Edition. London: Printed for R. Chiswell and (six others). 1700. 8°, 2 vols.

A second edition appeared in 1706, with the same frontispieces and engravings.

18*.

M. E. CROTTET notes: "*Histoire de l'admirable Don Quichotte de la Manche. Revue, corrigée et augmentée de quantité de figures. Bruxelles, Guillaume Friex, 1706. 2 vols. in-12. Figures d'HARREVYN.*" M. MEHL dit qu'il n'a paru que ces 2 volumes de cette édition." See also art. 100.

¹ I am not certain that the two frontispieces are in addition to the thirty-three engravings. I believe rather that the "33 Copper Plates" include the frontispieces.

² STRUTT gives FRANCIS HARREWYN.

19.

A set of 6 engraved frontispieces or title-pages, and 52 engravings, size $4\frac{1}{8}$ by $2\frac{3}{4}$ inches = 124 by 70 mm. : The frontispieces are unsigned; that to Vol. I., which is roughly imitated from the one in the edition of *Dordrecht*, 1657 (art. 7), has, within the design, the title, volume indication, names of the various figures, and below, outside the design, "A Lyon chés Thomas Amaulry"; that for Vol. II., "Don Quixotte de la Manche, Tome Deuxieme" only; that for Vol. III., "Tome Troisieme, Merlin, Don Qvixote Cavalieros [*sic*] de los Leones"; that for Vol. IV. has "Don Quixotte de Lamanche, Tome Quatrieme" on the end of the cloth which covers the table at which the Don is sitting; that for Vol. V. has the title and volume indication on a shield above, between two figures, and on an oval shield below, "A Lyon chez Thomas Amaulry Rue Merciere, au Mercure Galant, 1711"; that for the last vol., "Continuation de l'Hist. de Don Quichotte Tome 6^e" on a shield above several mounted figures fighting. The engravings, of which thirty-two refer to *Don Quixote*, Vols. I. to IV., and the remaining twenty to the Continuation, have, most of them, at top, outside the design, "To," "Ch." and "fol.," or "Tome," "Chap." and "fol." indications, others "pag." only, with the number of the vol. to which they belong; four in the third, and two in the second volume are signed, within the design, BIZOR f., the others have no signature. These engravings, if quaint, are spirited, fairly well drawn, and firmly engraved. Done for

Histoire de l'admirable Don Quichotte de la Manche. Nouvelle Edition, etc. avec cinquante figures en taille douce. A Lyon, Chez Thomas Amaulry, rue Merciere, au Mercure Galant. M.DCC.XI. Avec Privilege du Roy. Large 12°, 6 vols.

In spite of the indication on the printed title-page, the six volumes contain fifty-two engravings. Vol. VI. is dated *M.DCCXIII*.

20.

A set of 5 frontispieces or engraved title-pages, and 50¹ engravings, size $4\frac{1}{2}$ by $2\frac{3}{4}$ inches = 115 by 70 mm., all unsigned : The frontispiece to Vol. I. has no wording, but at top, right corner, above the design, "1^r. voll."; that for Vol. II. has the title on drapery suspended to the trees, and "Tome 2^{eme}," above, outside the design, "pag 1 tom. 2," and at the right side, low down, outside the design, the letter "B"; that for Vol. III. has the words, inside the design, "H. de Dom Quichotte, Tome Troisieme;" that for Vol. IV. has, in addition to the title and volume indication, "A Paris chez Hilaire Faucault, rue S. jacques"; for Vol. V. there is no frontispiece;² that for Vol. VI. is worded, within the design, "Continuation de l'Hist: de Don-Quichotte Tome 6^e". The engravings have, at top, outside the

¹ The *Iconografia* gives "33 láminas" only.

² I have examined several copies without finding an engraved title-page to Vol. V.

design, "pag." and "tom." indications, thirty-two belong to *Don Quixote*, Vols. I. to IV., the remaining eighteen to the Continuation. The engraving to "page 80, tom 1^r," is reproduced in the *Iconografia*, No. 11. Several are identical with those of the edition of *Lyon*, 1711 (art. 19), others are the same subjects re-engraved and turned. Done for

Histoire de l'admirable Don Quichotte de la Manche, Traduite, etc. Nouvelle Edition, etc. A Paris, Par la Compagnie des Libraires. M.DCCXIII. Avec Privilège du Roy. 8°, 6 vols.

A copy of the same edition is before me with title-page, printed in red and black, similarly worded and dated, but *Chez Charles Osmont, rue S. Jacques, etc.* The impressions of the engravings equally good. The same plates, very much worn, will be found in the reissue, title as above, printed in black only, *A Paris Par la Compagnie des Libraires. M.DCC.XXII.* 8°, 6 vols.

21.

A set of 1 frontispiece, and 10 rough woodcuts in the text: The frontispiece is simply a combination of two engravings, which will be found at pp. 26 and 70. The engravings measure about $2\frac{1}{2}$ by $2\frac{3}{4}$ inches = 63 by 70 mm., all unsigned. They are curious, but devoid of artistic worth. Done for

The most Admirable and Delightful History of the Achievements of Don Quixote de la Mancha. etc. adorn'd with Cuts, etc. London, Printed for D. Pratt, at the Bible and Crown against York-house in the Strand. 1721. 12°.

22.

A set of 31 engravings, varying in size from $11\frac{1}{2}$ by 11 to $13\frac{1}{4}$ by $10\frac{3}{4}$ inches, or from 290 by 280 to 335 by 270 mm., from paintings or drawings by the following artists: CHARLES COYPEL (signed variously C., CH., CAR.) 25, TREMOLIER 1, TRESMOLIER 1, J. P. LE BAS 1, F. BOUCHER 1, COCHIN filius 1, N. COCHIN fils 1; engraved by LUD. SURRUGUE or SURUGUE 8, F. JOULLAIN 3, C. N. COCHIN 3, MAGD. HORTEMELS COCHIN 3, S. F. RAVENET 3, F. S. RAVENET 1, N. TARDIEU 2, D. BEAUVAIS 2, SILVESTRE 1, HAUSARD 1, LÉPICIER 1, MICHEL AUBERT 1, P. AVELINE 1, FR. POILLY 1; all signed by both artist and engraver; four are dated, viz., one 1723, and three 1724; all bear a description of the subject, in French, and all, except the first and the last, have reference to the "tome," "chap.," and sometimes to the "livre," where the incidents may be found; all are subscribed with indication where they could be bought, viz., 25 "chez Louis Surugue (or Surrugue)," 3 "chez Ravenet," 3 "chez Dupuis"; a few bear "Avec Privilège du Roi".

The title-page of my own set, which is undated, reads cross ways, and appears to have been prepared for this set specially, is thus worded:

Les Aventures de Don Quichotte de Cervantès, peintes par C. COYPEL & N. COCHIN, Peintres du Roy. Et gravées Par M^{rs}. SURUGUE, Pere & Fils, COCHIN, RAVENET,

L'ÉPICI², etc. *Graveurs du Roy. A Paris: Chez Surugue Rue des Noyers, vis-à-vis St. Yves. C. P. R.*

As these engravings were sold separately by their respective engravers, there is a difficulty in getting together the thirty-one in a good state.

The twenty-five¹ engravings after COYPEL seem to have been engraved under the direction of that artist. The pictures themselves now adorn the walls of the Château de Compiègne. They have been reproduced at the Gobelins in tapestries (art. 419).

The title-page accompanying the twenty-five engravings after Coypel reads:

Les Principales Aventures de l'Incomparable Chevalier Errant Don Quichotte de la Manche; peintes par CHARLES COYPEL, Premier Peintre du Roy, Et gravées sous sa direction, par les plus habiles Artistes en ce genre. A Paris, Chez Jacques-François Chereau, rue S. Jacques, aux deux Piliers d'Or. No date.

This title-page, according to M.M. COHEN and CROTTET, is frequently wanting. It was probably got up after the engravings were done, when it was decided to make a special issue of those after Coypel.

I possess also the twenty-five engravings after COYPEL with the following title-page:

L'Histoire de Don Quichote [sic] de la Manche peintre [sic] pour le Roy, Par CHARLES COYPEL, 1^{er} Peintre de Sa Majesté en 25 Tableaux; Et gravée par les meilleurs [sic] Maitres. A Paris, Chez la V^e. de F. Chereau, rue S. Jacques, aux deux Pilliers d'or. M.DCC.LVI. Avec privilege du Roy.

23.

A set of 9 (?) engravings, size about 11 by 12 inches = 280 by 305 mm., from the designs of COYPEL (art. 22); all bear that artist's name, as well as those of the engravers, all have descriptions, in English, and either "Engraved from the Originals. Printed in Paris and Sold in London by H. Overton & J. Hoole at y^e white Horse without Newgate," or simply "Printed and sold by," etc.; five are dated. As this set is uncommon, and should consist, I presume, of more than nine, I give the titles of the nine before me, in the order in which they follow in the story, adding the names of the engravers and the dates of those which are dated:

- (1) *Don Quixote, led by y^e Folly, etc.* I. MYNDE, 1725.
- (2) *Don Quixote Dubb'd Knight, etc.* I. MYNDE, 1725.
- (3) *Don Quixote deceived by Sancho takes a Country Girl for Dulcinea, G. BICKHAM, jun^r.*
- (4) *Basile having espoused Quiterie by stratagem, is defended by Don Quixote, I. MYNDE, 1725.*
- (5) *Don Quixote, Supposing y^e Puppets (in y^e Show) to be Turks, etc.* I. MYNDE.

¹ COHEN says 24 in error. He also introduces erroneously *Picart le Romain*, thereby confusing this with the set noticed in art. 43.

(6) *Don Quixote, by Sancho desires leave to be Admitted into the Duchess's Presence*, COLE.¹

(7) *Don Quixote attended & dressed by the Maids of the Duchess*, I. MYNDE, 1725.

(8) *The Lady Dolorida, pretending to be afflicted with a Beard, intreats Don Quixote*, etc. I. MYNDE.

(9) *Sancho departing for his Government in Barataria*, etc. I. MYNDE, 1725.

24.

A set of 24 engravings, size about $10\frac{3}{4}$ by $11\frac{1}{2}$ inches = 274 by 290 mm., with descriptions, in English, underneath, numbered, underneath the descriptions, 1 to 24, signed CAR. COYPEL pinx., and further subscribed "Sold by G. Vander Gucht in Queen Street, Bloomsbury"; they are copied and turned from the set noticed in art. 22. In that set there are twenty-five engravings after COYPEL, the one omitted in this series is "Dorothea surprised at the bath," one of Coypel's most charming conceptions. One would suppose that this series should also consist of twenty-five, but I believe that it is complete with twenty-four. The plates are not numbered in the order in which they should follow in the story, but probably as they were executed; e.g., the plate entitled *Wisdom delivers Don Quixote from his Madness*, which is the last in the original set, is in this series numbered 20. The engraver's name is not given, but we may fairly attribute them to the VANDER GUCHTS, or to their pupils, and may suppose that they were executed about 1725.

25.

An engraving, size $10\frac{5}{8}$ by 13 inches = 270 by 328 mm., representing Sancho tossed in the blanket (Sancho berné), copied and turned from the engraving after TRESMOLIER in the set noticed in art. 22. The impression in my possession is before letters, and without signature. I suppose it to be engraved by G. VANDER GUCHT, about 1725, and may have been intended to form part of the set after Coypel, noticed in preceding art. (24). The copy in the British Museum is added to that set.

26.

A set of 22 engravings, size $4\frac{1}{8}$ by $5\frac{1}{4}$ inches = 122 by 135 mm., from designs by COYPEL, and turned from the original series (art. 24), engraved by I. v^{DR} GUCHT II, G. v^{DR} GUCHT II, all the plates are signed by both artist and engravers, they have, at bottom, a description of the subject, in English, and, at top, indications of "Vol.," "chapt." or "pag.,"; the engraving is rough but forcible; as the vols. in which they were inserted are small they are always found folded. Done for

¹ The initials, if any, were obliterated in the only impression I have seen of this print.

The History of the Valorous and Witty Knight-Errant Don Quixote of the Mancha. etc. *Translated into English* By THOMAS SHELTON, etc. *With a Curious Set of Cuts from the French of COYPEL. In Four Volumes. London: Printed for R. Knaplock (and twelve others), 1725. 12°.*

Reprinted, in same form, with same plates for *J. Walthoe* (and fourteen others), 1731; and again, with same plates much worn, for *D. Midwinter* (and fourteen others) MDCCXL; both London.

27.

A set of 12 (?) engravings, size about $6\frac{1}{8}$ by $9\frac{1}{4}$ inches = 175 by 235 mm., of which the first eleven, numbered by me, are after COYPEL (art. 22), although that artist's name is not given; all have, underneath, descriptions in English. The set is uncommon, and I describe it plate by plate, adding name of engraver when signed; the engraving is bad, and the set has no artistic merit.

(1) The first plate, of which the pictorial part is rather smaller than in the others, serves at same time as title. It is headed: *The History of The admirable Don Quixote de la Mancha, and his Man Sancho*, and, in the extreme right corner, "Sold by H. Overton & I. Hoole at the white Horse without Newgate, London"; underneath, "Don Quixote led on by the Folly of an extravagant Love for Dulcinea," etc., unsigned, turned.

(2) *Don Quixote Dubbed a Knight*, etc., unsigned.

(3) *Don Quixote arms his Head with the Bason of a Barber*, etc., unsigned, turned.

(4) *Don Quixote fasten'd to a Window by the malice of Maritomes*, unsigned, turned.

(5) *Don Quixote deceived by Sancho takes a Country Girl for Dulcinea*, with name and address of publishers, turned, signed PARR sculp.

(6) *The Bachelour Sanson Carasco or Knight of the Mirrours is vanquish'd by Don Quixot [sic]*, etc., unsigned.

(7) *Don Quixote Supposing the Puppets (in the Show) to be Turks*, etc., unsigned, turned.

(8) *Don Quixote by Sancho, desires leave to be Admitted into the Dutchess's Presence*, unsigned, turned.

(9) *Don Quixote attended & dressed by the Maids of y^e Dutchess*, unsigned.

(10) *Sancho's Cowardice at the Hunting*, unsigned, turned.

(11) *Don Quixote and Sancho mounted on a Wooden Horse imagine they are travelling through the Air*, etc., unsigned, turned.

(12) *Don Quixote meeting the Kings Lyons on y^e road forces the Keeper to open y^e cage in order to encounter them*, unsigned.

I presume this set to have been published about 1725, date of a larger set by the same publisher (art. 25), or possibly somewhat later. PARR, whose name appears on one of the plates, I take to be the same engraver who did the illustrations in the English version of Avellaneda's Continuation, published in 1745, noticed among the Continuations, *post*, (art. 334).

28.

A set of coloured engravings, enclosed in double lines, size, from line to line, $6\frac{1}{8}$ by $9\frac{3}{8}$ inches = 174 by 240 mm. I have seen one engraving only of this set. It is vignettèd, and imitated, but not exactly copied, from the first one of those after COYPEL (art. 22); it is turned, and two trees are introduced, one on each side of the design, which do not exist in the original; it bears, within the lines, at top, No. 307, underneath, the signatures, left, C.P.S.C. Maj., right, MART. ENGELBRECHT exc. A.V.; there are two lines of description, in French and in German, viz., *Don Quichotte conduit par la Folie*, etc., and *Don Quichotte von der Thorheit geleitet*, etc. Worthless. Executed probably in Paris during the popularity of Coypel's large set.

29.

A set of 6 coloured engravings, or rather engravings for colouring, enclosed in double lines, size $5\frac{1}{2}$ by 8 inches = 140 by 203 mm., each plate containing about twelve various subjects, with references to "Tom." and "chap." added to the chief incidents. The plates are numbered throughout, top left corner, outside the lines, 1 to 6, right corner, at bottom, inside the lines, 823 to 828; plate No. 1 has, in addition, outside the lines, above, the title of the set, *Don Quichotte le Chevalier errant*, and, below, N. 146. They are all signed, outside the lines, left, C.P.S.C. Maj, or CUM P.S.C. Maj, and, right, MARTIN ENGELBRECHT excud. A.V., or the same abbreviated. The subjects are derived from various sources, principally from the designs of COYPEL (art. 22). These plates were issued without any text, and were produced for the amusement of children. They are worthless artistically, and are scarce. Date about the same as preceding set, or rather later.

30.

A set of 16 engravings, size 5 by $3\frac{1}{8}$ inches = 127 by 80 mm., unsigned, with descriptions in English, and "Vol." and "Pag." indications underneath; poorly drawn and roughly engraved. Done for

The History of the Renowned Don Quixote De la Mancha, etc. *Translated by Several Hands: And Publish'd by* PETER MOTTEUX. *In Four Volumes. Adorn'd with New Sculptures. The Fifth Edition, Carefully Revised*, etc. *By* J. OZELL, etc. *London: Printed for J. Knapton*, etc. MDCCXXV.

Knapton used the same plates again in his edition of MDCCXXXIII.

31.

An engraving, size $5\frac{1}{4}$ by 3 inches = 134 by 76 mm., signed M. VANDERBANC del., I. V^{DR} GUCHT Sculpt^r; it represents Anselmo reclining under a tree to which his horse is tied, and the man coming on horseback from the city, to acquaint him of Lothario's flight with Camilla. Done for

The Curious Impertinent. Translated from the Spanish Original etc. London: MDCCXXIX. 12°, no publisher.

Extracted from *Don Quixote*, Part I., Chapter 35. This appears to be part of a volume reissued with a new title-page, as the pagination runs 121 to 164.

32.

A set of 2 engraved allegorical headings in the text, and 33 engravings in the text, size about $3\frac{1}{2}$ by $4\frac{5}{8}$ inches = 88 by 118 mm., all unsigned, reproductions of those by DIEGO DE OBREGON (art. 11), distributed as follows: sixteen in the first, and seventeen in the second volume; that, however, in Vol. I., p. 58, segunda parte, Cap. xiv., is not found in the edit. of *Madrid, Andres Garcia de la Iglesia, 1674.* Done for

Vida, y Hechos del Ingenioso Cavallero Don Quixote de la Mancha, etc. Nueva Edicion, etc. con treinta y cinco laminas muy donosas, y apropiadas a la materia. etc. Año 1730. Con Licencia: En Madrid, en la Imprenta de la Viuda de Blàs de Villa-Nueva, en la Calle de Alcalà. A costa de Juan Antonio Pimentel, Mercader de Libros a la Puerta del Sol. Large 8°, 2 vols.

To these two volumes is not unfrequently added that containing the continuation of AVELLANEDA published two years later by Oliveras (see art. 333).

33.

A set of 1 engraved and illustrated frontispiece or title-page, and 39¹ engravings: The frontispiece bears the words "Histoire du Fameux Don Quixote de la Manche," on drapery suspended across the design; under it stand the Don, and Sancho, who points with his left hand to a portrait of Dulcienea; a water-wheel and the two animals to the right; it is signed HUMBLLOT inv., CARS sculp. The engravings, which measure about 5 by $2\frac{3}{4}$ inches = 128 by 70 mm., have, at top, "Tom." and "pag." indications; some are unsigned, while on others are found the following signatures: BONARD inv. 17, BONNARD inv. 6, MATHEY Fecit 4, CARS sculp. 23, Gravé par CREPY le Fils 4; thirty-two belong to *Don Quixote*, the remaining seven to the continuation; of the former many are imitated from the designs of COYPEL (art. 22), although that name does not appear, nor is there any indication of the theft, on the contrary several are fathered by either BONARD or MATHEY; the plate marked "Tom. V., pag. 1^{re}" belongs to the end of Vol. IV. The plate marked "Tom. I., page 318," is reproduced in the *Iconografía* No. 21. Done for

Histoire de l'admirable Don Quichotte de la Manche, Traduite, etc. Nouvelle Edition; Revuë, corrigée & augmentée, A Paris, Chez Guillaume Claude Saugrain fils, au Palais à la providence M.DCC.XXXIII. Avec Privilège du Roy. 8°, 6 vols.

¹ The *Iconografía* gives "31 láminas" only, without mentioning the frontispiece; "4 tomos" only are noted, date 1741, instead of 1733.

Reproduced in same form and number of vols., with title-pages similarly worded, but with impress: *A Paris, Chez Denuilly, grand' Salle du Palais, du côté de la Cour des Aydes, à l'Ecu de France & à la Palme. M.DCC.XLI. Avec Privilege du Roi* (see also art. 332). And again: *A Paris, Rue S. Jacques, Clousier, à l'Ecu de France. Lambert & Durand, à saint Landri, à la Sagesse & au Griffon. David, Fils, à la Plume d'or. Quai des Augustins, Damonville, à saint Etienne. M.DCC.XLI. Avec Privilege du Roi.* And again, with same place and date, but with *Huart* as publisher. The same set, very much worn, was again used in separate issues, with title-pages worded as above, and *A Paris, M.DCC.LIV.*, the publishers being severally *Chaubert, Gisse, Durand*, and *David, le jeune*, always in 8°, and 6 vols.

34.

A set of 10 (?)¹ engravings, folding, size about $4\frac{3}{4}$ by 5 inches = 120 by 128 mm., from the designs by COYPEL (art. 22), turned; they have, above, "Vol." and "Page" indications, and, below, descriptions in English; they are all signed by the engraver PHILIP SIMMS, in full, abbreviated, or initials only. The engraving is unsatisfactory, too black, and not sufficiently clear. Done for

The History Of the Valorous and Witty Knight-Errant Don Quixote of the Mancha. etc. *Translated into English By Mr. SHELTON, and Mr. BLUNT. And now Printed from the Quarto Edition of 1620. With a Curious Set of Cutts from the French of COYPEL [sic], etc. Dublin: Printed by and for S. Hyde and J. Dobson, and for R. Owen, Booksellers. M,DCC,XXXIII. 12°, 4 vols.*

34*.

M. E. CROTTET notes an undated edition of "*Lyon, 6 volumes in-12. Figures d'après COYPEL*".

35.

A set of 2 half-title vignettes with figures, and 43 wood-cuts in the text, twenty-three in the first, and twenty in the second, volume, size $2\frac{5}{8}$ by $3\frac{1}{2}$ inches = 67 by 88 mm., unsigned, and placed at the heads of the chapters; they are crude and rough in execution; the engravings of OBREGON (see art. 11) have been copied, and others, of much less merit, introduced. Two will be found reproduced as Nos. 6 and 52 of the *Iconografía*. Done for

† *Vida, y Hechos del Ingenioso Cavallero Don Quixote de la Mancha, etc. Nueva Edición, corregida, ilustrada, y añadida en esta ultima por el original de su Autor con*

¹ Although the twenty-five designs of Coypel may not all have been reproduced, I am inclined to think that this edition should contain more than ten "cutts". The distribution in my copy, the only one I have seen, is as follows: Vol. III. seven engravings, Vols. I., II. and IV., one each.

*quarenta y quatro*¹ *Laminas muy apropiadas à la materia*, etc. Año 1735. *Con Licencia: En Madrid, por Antonio Sanz, y à su costa*, etc. Square 8°, 2 vols. On the title-page of each vol. is a star and a spread eagle.

36.

A set of 42² wood-cuts in the text, unsigned, size 2 $\frac{3}{8}$ by 3 inches = 62 by 76 mm., placed usually at the heads of chapters, generally square, some, however, have the corners cut off, rendering them octagon in form, distributed as follows: fourteen in the first vol., nine in the second, six in the third, thirteen in the fourth; they are very crude, but curious. The cut at Part II., Lib. v., Cap. xii., is reproduced in the *Iconografía* as No. 96. Done for

Vida, y Hechos del ingenioso cavallero D. Quixote de la Mancha, etc. *Dedicado al Msmo Don Quixote. Con Licencia. Barcelona: Por Juan Jolis Impressor.* 8°, 4 vols., no date. Vol. I. ends with the words "Laus Deo".

In the *Iconografía* this edition is classed as a publication of 1755.

37.

A set of 2 engraved title-pages, and 32 engravings, sixteen in each volume, subjects and size identical with those of the edition *En Amberes*, 1673 (art. 10), re-engraved by F. DIODATI; the engravings are generally, but not always, signed, within the design, F. D. in monogram; whereas the engraved title-page of the second volume has the signature in full F. DIODATI. P. S. The set exists on India paper. Done for

Vida y Hechos del ingenioso hidalgo Don Quixote de la Mancha, etc. *Nueva Edición, corregida y ilustrada con diferentes Estampas muy donosas, y apropiadas à la materia. En Leon de Francia, A Costa de J. y P. Bonnardel. MDCCXXXVI. Con Licencia de los Superiores.* 8°, 2 vols.

38.

An engraving, size 10 $\frac{1}{4}$ by 11 $\frac{3}{4}$ inches = 260 by 299 mm., subscribed "*Sancho at the Magnificent Feast Prepar'd for him at his government of Barataria, is Starved in the midst of Plenty, Pedro Rezzio his Physician, out of great Care for his health ordering every Dish from the Table before the Governour Tasts it.*" Printed for H. Overton and J. Hoole at the White Horse without Newgate. W. HOGARTH Inv: et Sculpsit"; at the top we read "This Original Print was invented and engraved by WILL^M. HOGARTH, price 1^s". Undated, but published in 1738.

¹ In spite of this indication there are in reality only forty-three cuts, plus the two vignettes at head of the dedications.

² In the *Iconografía* "43 láminas" are given.

This plate is found in three states, viz.:

1. Without any letters, and before the heads of the two ladies, seen at the entrance, left, were altered.
2. Without the inscription above, "This Original Print," etc., but with the inscription below.
3. As described above.

In *Anecdotes of William Hogarth*, London, 1833, p. 208, we read that two impressions, one with inscription cut off, sold for £5 15s. 6d. in Baker's sale.

Impressions of the three states are in the print room of the British Museum. S. Ireland had the original drawing.

39.

A set of 1 portrait,¹ and 68 engravings: The portrait, size 8 by 5 $\frac{3}{4}$ inches = 203 by 147 mm., subscribed "Retrato de Cervantes de Saavedra por el mismo. Vida Cervantes, p. 1," and signed "G. KENT inven^t. et delin., GEO. VERTUE Londini Sculp^t."; the same exists, with English subscription, "Portrait of Cervantes de Saavedra by himself. Life of Cervantes, p. 1," with signatures as above. Cervantes, with a ruff round his neck, is seated at a table writing; Don Quixote mounted and the head of Sancho's ass are visible through the open window in the background. The sixty-eight engravings, including a frontispiece, measure about 10 by 7 $\frac{1}{4}$ inches = 255 by 185 mm.; they are numbered 1 to 68, and have "vol." and "p." indications, except the frontispiece, which has "vol." only; they are signed JN^o. VANDERBANK inv^t. et Delin., GER. (or GERRD.) VANDER GUCHT sculp., except the following Nos., viz.: No. 2, signed, within the design, I. VANDERBANK Inven^t. et delin., GEO. VERTUE Sculpsit 1723. No. 3, unsigned, but designed by W. HOGARTH, reproduced by Ireland as No. 1 of his set of nine. See art. 95. No. 15, signed I. VANDERBANK in., B. BARON scul. Nos. 39, 43, 49, signed JN^o VANDERBANK invenit., CLAUDE DU BOSC Fecit. They were afterwards used with the translation of JARVIS, *London*, 1756, and the page indications altered to correspond with the English text; the quality of the impressions, however, in the copies I have compared, does not much vary. Three reproductions are given in the *Iconografía* under Nos. 12, 38, 90. In plate 4, which bears the signature of I. VANDERBANK inv., the Innkeeper, as IRELAND remarks, "has more than accidental resemblance to the figure drawn by HOGARTH. See art. 95. This is undoubtedly one of the noblest sets of engravings ever executed for *Don Quixote*; COHEN calls them "belles figures". Done for

Vida y Hechos del Ingenioso Hidalgo Don Quixote de la Mancha, etc. *En Quatro Tomos*, etc. *En Londres: Por J. y R. Tonson. MDCCXXXVIII. 4to.*

LOWNDES adds: "A splendid and excellent edition, published by Lord Carteret, with plates, two of which are by HOGARTH". To be exact, let me say that plate

¹ Of which no mention is made in the *Iconografía*.

No. 3, and one figure in plate No. 4, are by HOGARTH. At p. 62 of Vol. I. is a charming tail-piece, finely engraved, representing two knights fighting, and signed I. V. del., P. F. sc. A word more touching the portrait, of which the subscription is puzzling and might almost lead to the supposition that Cervantes had painted his own likeness. There exists in fact no authentic portrait of Cervantes, and in order to furnish his edition with this necessary embellishment Lord Carteret had to invent one. Thus "por el mismo," or "by himself," means simply that Kent composed the portrait after the indications which Cervantes has furnished of his own appearance in the preface to his *Novelas Exemplares*.

Concerning this and other supposed portraits of Cervantes to be mentioned later on, I would refer my readers to the able remarks of Mr. H. E. WATTS in his life of Cervantes prefixed to his translation of *Don Quixote*. About the engravings he writes :

The copper-plates were done on a scale of great magnificence, so far as the engraving was concerned, the engravers being VIRTUE and VANDERGUCHT. The artist, however, one Vanderbusch (sic), by no means corresponded in skill and in imagination to his author,—his inventions being incredibly bad, vulgar, and grotesque, without any spark of real humour, or sense of harmony with the text. Finally, there was affixed to the first volume a portrait of Cervantes, etc. With all its defects, the edition which I have cited always as LORD CARTERET'S, is a noble book, worthy of the author and of England, and deserving of a place in the library of every lover of Cervantes.

Amateurs desirous of diving deeper into the motives and merits of these contested plates may be referred to the *Advertencias de D. JUAN OLDFIELD Doctor en Medicina Sobre las Estampas desta Historia* at the beginning of the first volume. In his verbose and somewhat highflown criticism, the portrait and frontispiece, as well as the engravings, are descanted on by the worthy doctor, who compares with them the engravings after COYPEL (art. 22) to the disparagement—unjust, I think—of the great French artist. Dr. Oldfield's notice covers eight closely printed 4° pages. See also arts. 43 and 72.

Baron R. PORTALIS says that Renouard owned one of the original drawings by VANDERBANK, "spirituelle croquade sur papier gris".

40.

A set of 2 wood-cuts on the title-pages, and 42 wood-cuts, twenty-three for Vol. I., nineteen for Vol. II., in the text, size about $2\frac{1}{2}$ by $3\frac{1}{2}$ inches = 65 by 90 mm., unsigned; poor in design and rough in execution. Done for

Vida, y Hechos del ingenioso cavallero Don Quixote de la Mancha. etc. *Nueva Edicion, corregida, ilustrada, y añadida con quarenta y quatro Laminas muy apropiadas à la materia,* etc. *En Madrid: A costa de Juan de San Martin.* etc. *Con Licencia. Año de M.DCC.XLI.* 4°, 2 vols. There is a ✠ at the top of each title-page.

40*.

A set of "39 figures non signées," done for an edition of the translation, "très recherchée," by FILLEAU DE ST. MARTIN et CHALLE, published, at Paris (?) by David in 1741. Noted by M. E. CROTTET.

41.

A set of 20 engravings, consisting of the sixteen "New Sculptures" noted under art. 30, and four others; the sixteen old plates have the page indications altered to suit the new text; the four additional plates, which are worse in quality than the original sixteen, may be distinguished from them by having the vol. and page indications at the top, right, instead of at the bottom; they are also unsigned. Done for the same version of *Don Quixote*. London: Printed for D. Midwinter, etc., MDCCXLIII. 12°, 4 vols.

42.

A set of 24 engravings, surrounded by a line, size, from line to line, $4\frac{1}{8}$ by 3 inches = 125 by 76 mm., with descriptions, in Spanish, and "Tom." and "pag." indications below, within the line, and signed, outside the line, by the following engravers: J. FOLKEMA¹ 12, S. FOKKE 8, P. TANJÉ 4; the designs are those of COYPEL (art. 22) turned. Done for

Vida y Hechos del ingenioso hidalgo Don Quixote de la Mancha. etc. *Con muy bellas Estampas, gravadas sobre los Dibujos de COYPEL, primer Pintor de el Rey de Francia*. En Quatro Tomos. En Haia, Por P. Gosse y A. Moetjens. M.DCC.XLIV. 8vo.

The same engravings appear in the edition *En Amsterdam y en Lipsia, Por Arkstee y Merkus*. MDCCCLV. 8vo, 4 vols. Also in

The History and Adventures of the renowned Don Quixote, etc. Dublin: Printed by Daniel Graisberry, etc. M.DCC.LXXXIII.

The Spanish descriptions being replaced by descriptions in English.

43.

A set of 31 engravings, size about $7\frac{3}{4}$ by 6 inches = 195 by 155 mm.; designs as in art. 22; engraved by J. v. SCHLEY² 13, B. PICART 12, P. TANJÉ 5, S. FOKKE 1; those by SCHLEY are dated, viz., three 1742, one 1743, one 1744, eight 1745. All are signed by both artists and engravers; all have descriptions of the subjects, in French, without any indication as to the place in the book; all are numbered, at the bottom, I. to XXXI. in Roman numbers. They exist also without the numbers; and these are, according to COHEN, the first impressions. Three are facsimiled in the *Iconografia* under Nos. 16, 60, 95. COHEN calls them "superbes illustrations," and M. E. CROTTET adds:

¹ In his notice of this artist, Baron ROGER PORTALIS remarks: "L'un des travaux les plus connus de FOLKÉMA est sa réduction in 8 des figures de CHARLES COYPEL pour les *Aventures de Don Quichotte*, exécutées avec FOKKE pour une édition parue seulement en 1768". He has overlooked the above edition, and refers to that of *Amsterdam* (art. 58). Under *Tanjé* he makes another error, giving the date there as 1746.

² COHEN gives this name in two ways, J.-V. SCHLEY and V. SCHLEY, both incorrect.

Les exemplaires de choix ont le texte encadré (which I am inclined to doubt). Les premières épreuves des figures ont paru dans l'édition hollandaise publiée à la même date (1746). Elles sont bien supérieures à celles de l'édition française, même dans l'état avant les numéros.

The title of the work in which, in spite of the French explanations at bottom of each engraving, the early impressions are said to have appeared is :

De Voornaamste Gevallen van den wonderlyken Don Quichot, door den beroemden PICART den Romein,¹ En andere voornaame Meesters, in XXXI. Kunstplaat, na de Uitmuntende Schilderyen van COYPEL, in't Koper gebragt: Beschreeven op een' vryen en vrolyken trant, door JACOB CAMPO WEYERMAN; etc. In's Hage By Pieter de Hondt, M.D.CC.XLVI.

The French title-page reads as follows :

Les Principales Aventures de l'admirable Don Quichotte, représentées en figures par COYPEL, PICART² le Romain, et autres habiles maîtres: avec les explications des XXXI planches de cette magnifique collection, tirées de l'original espagnol etc. A La Haye, Chez Pierre de Hondt, M.DCC.XLVI. 4°.

On the title-page (also that in Dutch just cited) is a pretty vignette signed J. v. S. fecit, representing the Don and Sancho on foot, with sheep, and a windmill, surmounted by a head, two of the sails holding a club and a sword; another charming engraving, signed J. v. SCHLEY, del. et sculp. 1746, but without reference to the text, heads the dedication on p. 3.

Here is the account furnished by the editor, in his *Avertissement*, of these :

Estampes qui en représentoient agréablement les principales Aventures.

Des divers Recueils de cette dernière Espece, celui, que le célèbre CHARLES COYPEL nous a donné vers le Tems de la Majorité de Louis XV. est sans contredit le meilleur & le plus estimable, en ce qu'il n'y a rien négligé, nonseulement par rapport aux Regles de son Art, mais même par rapport aux Mœurs, Coutumes, Habillemens, & autres Usages d'Espagne, d'où il a pris un Soin tout particulier de s'en faire envoyer des Dessains, pris exprès sur les Lienx-mêmes, & que de l'Aven même des Espagnols il a parfaitement bien représentez. Aussi les Gravures, qu'il en publia alors, furent-elles si bien reçues, si généralement recherchées, & si promptement enlevées, qu'elles ne tardèrent pas à devenir rares, & conséquemment d'un Prix excessif.

Pour ne point laisser ainsi manquer une Collection si agréable & si généralement estimée, et singulièrement afin de pouvoir en accommoder les Curieux à beaucoup meilleur Compte, le célèbre BERNARD PICART le Romain forma le Dessin de la réduire en Planches de Forme in quarto, & en exécuta même ainsi une Donzaine. Mais, sa Mort, survenue trop tôt en 1733, tant pour le Public en général, que pour sa Famille & ses Amis en particulier, n'ayant pas permis qu'il pût remplir lui-même cette utile Entreprise, quelques-uns de ses Eleves, & divers autres bons Graveurs, viennent enfin de la conduire heureusement à sa Fin: & c'est cette belle & magnifique Collection que nous offrons présentement au Public.

Elle consiste en XXXI Planches, qui représentent effectivement, ainsi que le promet notre Titre, les principales & les plus intéressantes Aventures de l'admirable Don Quichotte, dont on verra particulièrement les Sujets dans la Table que nous avons placée à la Fin de ce Volume: & afin d'en procurer la parfaite Intelligence à ceux qui pourroient n'être point au Fait de cette divertissante

¹ This is an error. ETIENNE PICART, the father of BERNARD, was styled "Le Romain".

² From the wording of the above title-page one would infer that some of the plates had been designed by Picart. This is, of course, not the case.

& inimitable Histoire, nous avons ajouté à chacune d'elles une Explication Historique, tirée de l'Original même de Miguel de Cervantes; en sorte que nous avons lieu de croire, qu'il ne reste rien à desirer pour l'entière Satisfaction des Curieux.

Ceux d'entre eux, qui seroient d'assez bon Gout pour vouloir substituer nos Figures à celles de la belle Edition Espagnole de Don Quichotte faite à Londres (art. 39), où, par une Inattention aussi inexcusable qu'incompréhensible, l'on n'a représenté que les Attitudes & Coutumes Angloises au lieu d'Espagnoles, pourront les avoir séparément de grand ou de moïen Papier, notre Edition ne consistant précisément qu'en ces deux Sortes, & même qu'en fort petit Nombre de la première.

The same plates are found in the editions: *A Liege Chez J. F. Bassompierre, M.DCC.LXXVI.*; and *A Bruxelles Chez B. L. Francq, 1795.*

44.

A set of 19? round medallion engravings, size $5\frac{3}{8}$ inches = 135 mm., not signed, executed for decorative purposes, not to illustrate any edition of *Don Quixote*; they are not original in design, seventeen of those before me are copied from the set noticed in art. 22, viz., COYPEL 15, TRESMOLIER 1, LE BAS 1, COCHIN fils 1, sometimes turned, frequently with a less number of figures than in the original engravings; the source whence the nineteenth is taken I do not know. As these engravings are very scarce, and as there should, probably, be more than eighteen, I note the subjects of those before me, comparing them with, and borrowing the titles from, the original set.

- (1) *Don Quichotte croit recevoir l'Ordre de Chevalier*, COYPEL.
- (2) *Sancho berné*, TRESMOLIER.
- (3) *Don Quichotte prend deux troupeaux de moutons pour deux armées*, LE BAS.
- (4) *Don Quichotte prend le bassin d'un barbier pour l'armet de Mambrin*, COYPEL.
- (5) *Sancho se désespere de ne plus trouver son cher grison*, COYPEL.
- (6) *La fausse Princesse de Micomicon vient prier Don Quichotte de la remettre sur le Trône*, COYPEL.
- (7) *Don Quichotte attaché à une Fenestre par la malice de Maritorne*, COYPEL.
- (8) *Don Quichote prend une Paysanne pour Dulcinée*, COYPEL.
- (9) *Sanson Carasco, sous le nom du Chevalier des Miroirs, est vaincu par Don Quichotte*, COYPEL.
- (10) *Don Quichotte prenant des Marionnettes pour des Maures*, COYPEL.
- (11) *Don Quichotte est servi par les Demoiselles de la Duchesse*, COYPEL.
- (12) *Don Quichotte est lavé par les Dames de la Duchesse*, COCHIN filius.
- (13) *Poltronerie de Sancho à la Chasse*, COYPEL.
- (14) *Don Quichotte et Sancho montez sur un cheval de bois*, COYPEL.
- (15) *Depart de Sancho pour l'Isle de Barataria*, COYPEL.
- (16) *Jugement de Sancho*, COYPEL.
- (17) *Le Medecin Pedro Rezzio fait enlever les plats de la Table de Sancho*, COYPEL.
- (18) *Don Quichotte consulte la teste enchantée*, COYPEL.
- (19) The adventure at the Fulling Mills.

45.

A set of 24 engravings, including a frontispiece, and *Don Quixote in his study*, but without lettering, size $5\frac{1}{4}$ by $3\frac{1}{2}$ inches = 133 by 88 mm., all signed I. VANDERBANK inv., G. VANDER GUCHT sculp.; the frontispiece has "Frontispiece V. 1" underneath, and the other engravings "V." and "P." indications, at bottom; they are from the same designs as those of the 4to edition (art. 39), and correspond with the following numbers of that series, viz.: 1, 2, 4, 7, 9, 11, 12, 14, 15, 18, 21, 27, 30, 31 turned, 33, 37, 38, 39, 48 turned, 54 turned, 60 turned, 61, 62 turned, 68. The engraving is quite up to the average of VANDER GUCHT's work. Done for

The Life and Exploits Of the ingenious gentleman Don Quixote de la Mancha. Translated etc. By CHARLES JARVIS, Esq.; etc. London: Printed for J. and R. Tonson and S. Draper in the Strand, and R. Dodsley in Pall-Mall. MDCCXLIX. Large 8°, 2 vols.

46.

A set of 1 frontispiece and 29 (?) engravings; The frontispiece, size $4\frac{1}{2}$ by $2\frac{1}{2}$ inches = 114 by 64 mm., is copied and turned from plate No. 2, designed by J. VANDERBANK (art. 39); it has, at top, "Vol. 1. P. 1. Frontispiece," but no signature. The engravings, size 4 by $2\frac{1}{2}$ inches = 103 by 64 mm., have, at top, "Vol." and "Page" indications, and underneath, enclosed with lines, descriptions in English; they are unsigned, and are copied, and generally turned, from the engravings after COYPEL and others (art. 22). The engraving is bad and very irregular, some of the plates seem even to be unfinished; altogether a worthless set. Done for

The History Of the Renowned Don Quixote De la Mancha. etc. Translated by Several Hands: And Published by The late Mr. MOTTEUX. Adorn'd with New Sculptures. The Eighth Edition. Revis'd a-new; etc. By Mr. OZELL: etc. London: Printed for W. Innys (and twelve others). MDCCXLIX. 12°, 4 vols.

47.

A set of 2 square title-vignettes with figures, and 43 wood-cuts in the text, size about $3\frac{3}{8}$ by $4\frac{1}{2}$ inches = 85 by 115 mm., unsigned, twenty-three in the first, and twenty in the second volume, placed at the heads of the chapters; copied, for the most part, from the engravings of OBREGON (art. 11); the others are very inferior in design; the execution of all is rough. A specimen is afforded in No. 18 of the *Iconografía*. Done for

Vida, y Hechos del Ingenioso Cavallero Don Quixote de la Mancha, etc. Nueva Edicion, corregida, ilustrada, y añadida con quarenta y quatro¹ Laminas muy apropiadas à la materia, etc. En Madrid A costa de Don Pedro Alonso y Padilla, etc. Año de M.DCC.L. Square 8°, 2 vols.

¹ In spite of this indication there are only forty-three cuts, not of course including the two title-vignettes.

In the following year the same publisher re-issued the work.

The same cuts will be found in the edition, *En Madrid. En la Imprenta de Andrés Ramirez, à expensas de D. Pedro Joseph Alonso y Padilla, etc. Año 1764. etc.*

48.

A set of 3 engraved title-pages, and 32 engravings: The engraved title-pages are allegorical and vignetted, without volume indications; each design used twice; they are signed DEMEUSE fecit. The engravings, surrounded with a line, measure $4\frac{1}{4}$ by $2\frac{1}{2}$ inches = 108 by 63 mm.; the first twenty-four are from COYPEL's designs, turned from the original engravings described in art. 22, and are signed, for the most part, DEMEUSE fecit, generally within the design; they refer to *Don Quixote*; the latter eight, unsigned, belong to the continuation; all have "Tom" or "Tome" and "Page" indications above, but no descriptions. The set is curious, but of no artistic value. Done for

Histoire de l'admirable Don Quichotte de la Manche, En VI. Volumes. Nouvelle Édition etc. A Francfort, en Foire, Chez Jean-François Bassompierre, Libraire de Liège. M.DCC.L. 12°.

QUÉRARD considers this edition "une des plus jolies de ce temps-là".

49.

A set of 16 (?) engravings, size about $10\frac{1}{2}$ by $14\frac{1}{2}$ inches = 268 by 375 mm., with a space underneath, about 1 inch = 25 mm., for title and descriptions, which latter are in French and in Spanish, and occupy from 6 to 8 lines each; each plate bears the name of the publisher, "A Paris chez Radigues (or Radigue) Rue St. Jacques avec Priuilege du Roy"; no date; one only is signed; the first ten only are numbered, in top left corner. As this set, which may perhaps require more than sixteen engravings, is very uncommon, I specify each plate separately:

1. "*Dontguixot (sic) Reuenant des montagnes noires tome premier chapitre 2.*"
2. "*La princesse de Micomicon prie dontguichot de la Remettre sur son trone tome 2 chapitre 3.*"
3. "*Sancho Est Recu dans son gouuernement tome 4 ch. XLVII.*"
4. "*Sancho fesant la veille des armes tome V. ch. IX.*" This is from a French continuation; Sancho falls into the hog's trough.
5. "*Sancho Berné tome I. ch. XVI.*"
6. "*Come (sic) Sancho (sic) Reuient du gouuernement dune (sic) Ile tome 3 chapitre IX.*" Sancho is depicted embracing his donkey.
7. "*Don Quichote prend l'hotellerie (sic) pour vn chateau, tome 2, cha. XXXIX.*"
8. "*fainte de Basil pour Epouser quitterie (sic), tome 3, ch. XXI.*"
9. "*Les Noces de Gamache, tome 2, chapitre 20.*"
10. "*Dontguichotte (sic) Raze (sic) par Les dames du paye (sic), tome 3, ch. XXI.*"

(11.) "*Donquichotte*, Liv. I., Chap. 3^{eme}. The allegorical representation of the Don's first sortie, evidently imitated from Coypel (art. 22).

(12.) "*Don Quichotte*. livre 3, chapitre 21." Liberation of the galley-slaves.

(13.) "*Don Quichotte*, livre 6, chap. 7." Quixote set at liberty by Captain Roque.

(14.) "*Don Quichotte*, *Combat Contre Les marionette* (sic). Liv. VI., chap. XXVI."

(15.) "*Don Quichotte*. Ch. dernier de la seconde partie, Chapitre XLIV." Quixote being taken home in a cage.

(16.) "*L'avanture de la Barque Enchantée*. chap. XXIX." This is the only one signed; it bears the signature of (left) RICAR delineauit, (right) ANTONIUS RADIGUES Minor Sculptit. Although the Don holds his sword in his left hand, the drawing is above the average.

The titles and indications given above are verbatim and, as they appear on each plate. The incorrectness of some of them is not confined to peculiarities of spelling or printer's blunders; No. 7, for instance, in spite of its indication, represents the Don suspended by his wrist to a window, and Rosinante passing from under him.

Rarity is the exclusive merit of this series, of which the drawing is bad, the engraving worse, and the paper used of the vilest description.

The same engravings also exist with the publisher's name now altered to "A Paris chez Jac. (or J., or without initial) Chereau Rue St. Jacques avec privilege du Roy".

50.

A set of 20 (?) engravings, size, exclusive of lettering underneath, about $7\frac{3}{4}$ by $12\frac{1}{4}$ inches = 198 by 312 mm., unsigned; four have: "A Paris chez Crepy rue St. Jacques"; six have: "A Paris rue St. Jacques" only; the remaining ten have neither name nor address of publisher. Some are with, some without, *Don Quichotte* underneath; but all have quotations, in French and Spanish, of from two to eight lines. They are sometimes found coloured. As I presume the set to require more than twenty pieces, I give the references on those before me: Tom. I. ch. 3; Tome I. ch. VIII; Tom. I. ch. 22; Lib. III. cap. XVI; Tom. 3. chap. 20; liv. 4. C. 29; Liv. V. c. 10; Lib. 5. Cap. 14; Liv. V. ch. XVII; Tom. V. ch. 19; Liv. VI. Chap. XXI; Liv. VI. ch. XXVI; Liv. VI. ch. 30; Liv. 6. Ch. 31; Liv. VII. Chap. XXXIV; Liv. VII. ch. XLI; Liv. 7. chap. 44; Livre. 7. chap. 47; Liv. VIII. chap. LIII; Liv. VIII. chap. 73. These engravings were probably published about the same time as those of Radigues (art. 49), and in competition with him, but are generally inferior to his work. Exception however may be made in favour of the four which bear CREPY's name, and which were no doubt engraved by him; they are superior to the others.

51.

A set of 1 frontispiece (see also art. 114), and 27 engravings, size about 9 by 7 inches = 230 by 180 mm., all signed by the inventor, F. HAYMAN, and by the

following engravers: C. GRIGNION 12, G. SCOTIN 6, I. S. MÜLLER 2, RAVENET 2, S. RAVENET 2, S. F. RAVENET 4; all have "Vol." and "pag." indications. Of this bold and effective series two will be found reproduced in the *Iconografia* under Nos. 30 and 74. In his *Wine and Walnuts*, I., 177, W. H. PYNE mentions "COLLINS (WILLIAM), a sculptor, who, *con amore*, modelled the prototype bust for Frank Hayman's Don Quixote". Done for

The History and Adventures of the renowned Don Quixote. Translated etc. by T. SMOLLETT, M.D. Illustrated with Twenty-eight new Copper-Plates, designed by HAYMAN, And engraved by the best Artists. In Two Volumes. London: Printed for A. Millar, etc. (and five others). MDCCLV. 4°.

EDWARD DAYES remarks:

HAYMAN'S manner is decisive, and firm, but hard; and his drawing is incorrect; yet . . . His pictures of Don Quixote were so well received, that he had an order to paint two copies for Madrid. If his manner was not pure, he has the merit of originality, and may be considered as the English Cimabue.

Hayman's original drawings are in the print room at the British Museum.

52.

A set of 1 engraved title-page, and 32 engravings: The title-page, which has in the centre "Histoire de Don Quichotte," is allegorical, without volume indication, and is signed, outside the design, EBEN sc. The engravings, surrounded by a thick line, measure $4\frac{11}{16}$ by $2\frac{3}{8}$ inches = 118 by 72 mm.; they have all, at top, "Tome" and "page" indications, but no descriptions; all not are signed; some bear the signature of IOH. MICH. EBEN sc. Francfurth, others I. M. EBEN sc., with, or without, the name of the town; the first twenty-four, which refer to *Don Quixote*, are from COYPEL's designs, turned from the original engravings noticed in art. 22; the remaining eight belong to the continuation. Done for

Histoire de l'admirable Don Quichotte de la Manche, En VI. Volumes. Nouvelle Édition etc. A Francfort, en Foire. Chez J. F. Bassompierre, Pere & Fils, Libraires à Liège. M.DCC.LVII. 12°.

The same set was used again for the edition, title as above, *A La Haye, & se vend Chez Bassompierre, Pere, Libr. à Liege. Van den Berghen, Libr. à Bruxelles. M.DCC.LXVIII. Also 12°, 6 vols.*

53.

A set of 1 frontispiece, and 27 engravings, size $5\frac{1}{8}$ by 3 inches = 130 by 76 mm., designed by F. HAYMAN (as in art. 51); and engraved by G. V. NEIST; all are signed by both artist and engraver; all have "Vol" and "p." indications, except those for Vol. I., which have "p." indications only. Done for

The History etc. (wording as in art. 51). Illustrated with Twenty-eight new Copper-Plates, designed by HAYMAN, and elegantly engraved. The Third Edition, corrected. In Four Volumes. London, Printed for T. Osborne, etc. MDCCLXV. 12°.

Frequently reprinted.

54.

A set of 2 allegorical title-vignettes, and 43 wood-cuts, size about $2\frac{1}{4}$ by $3\frac{1}{4}$ inches = 57 by 82 mm., unsigned. Each title-vignette is used twice. The cuts are placed at the heads of the chapters, and have descriptions above them, except that at Vol. II., chapt. XXX., of which the description is underneath, and that at Vol. III., chapt. I., which is placed in the text, and has no description. These wood-cuts are rough, crude, and more curious than beautiful. They are imitated, in many instances, from those of the edition of *Madrid*, 1741 (art. 40). Done for

Vida, y Hechos del Ingenioso Cavallero Don Quixote de la Mancha. etc. Nueva edicion, repartida en quatro tomos en octavo etc., ilustrada con quarenta y quatro estampas: etc. Con Licencia: En Madrid, año de 1765, en la Imprenta de Manuel Martin, Calle de la Cruz, donde se hallará. A costa de la Hermandad de San Juan Evangeiista de Impressores de esta Corte.

Each volume has a double title-page. In spite of the indication on the title-page, there are only 43 cuts. A specimen is given in the *Iconografía* No. 47. The same blocks were again used in the edition, *Madrid MDCCLXXXII. Por D. Manuel Martin, calle de la Cruz, donde se hallará. Con las licencias necesarias*, with the following slight deviations: the cut at Vol. II., chapt. XXX., has the description above it like the others; that at Vol. II., chapt. LII., is omitted, and is replaced by the one belonging to Vol. III., chapt. XXXV., which is consequently used twice, making up the 43 cuts.

55.

A set of 31 engravings, including a frontispiece, and Don Quixote in his study, size about $5\frac{1}{8}$ by $3\frac{1}{8}$ inches = 130 by 80 mm., numbered, at top, "Plate 1" to 31; the frontispiece has, also at top, "Vol. I. Frontispiece," and the other engravings "Vol." and "facing pa." indications; they are all unsigned, but the designs are those of I. VANDERBANK, and they are probably engraved by G. VANDER GUCHT; they correspond with the following numbers of the 4to edition (art. 39), viz.: 1, 2, 4, 7, 9, 11, 12, 14, 15, 18, 20, 21, 23, 24, 25, 27, 30, 31 turned, 33, 34, 37, 38, 39, 48 turned, 50, 54 turned, 56, 60 turned, 61, 62 turned, 68. In comparing this series with that in the 8vo edition of 1749 (art. 45), it would seem that twenty-four of the plates are the same, somewhat reduced in size, to suit the smaller form of the book; the following Nos., however, are new, and are not found in the set issued in 1749, viz.: Plates 11, 13, 14, 15, 20, 25, 27; this is almost proved by the fact that the five which are turned in the edition of 1749 are also turned, and the only ones turned, in this. Done for

The Life and Exploits Of the ingenious gentleman Don Quixote de la Mancha. Translated etc. By CHARLES JARVIS, Esq.; etc. The Fourth Edition. London: Printed for J. and R. Tonson in the Strand, and J. Dodsley in Pall-Mall. MDCCLXVI. Large 12°, 4 vols.

56.

A set of 1 engraved title-page, and 31 engravings: The title-page, size $6\frac{1}{4}$ by $3\frac{3}{4}$ inches = 160 by 95 mm., has, in the centre, "Don Miguel Cervantes Historie von Don Quichotte," without any further indication, and is signed, underneath, outside the design, C. F. BOETIUS del. et fc., in spite of which it is distinctly copied from that signed EBEN in the edition of *Frankfort, M.DCC.LVII.* (art. 52), but much improved and better engraved. The engravings, surrounded by frames, measure, with the frames, $5\frac{3}{4}$ by $3\frac{7}{16}$ inches = 145 by 87 mm., and are copied, and generally turned, from those after COYPEL and others (art. 22), although the names of these artists are not given; they have underneath, inside the frames, descriptions in German, and "Thl" and "S" or "Seite" indications; only three are signed, Stock, M. Stock, and I. M. Stock respectively, as the engraver. The engraving is poor, and the set has little value. Done for

Des berühmten Ritters Don Quiyote von Mancha Lustige und sinnreiche Geschichte, etc. Vier Theile. Neue verbesserte und mit Kupferstichen gezielte Ausgabe. etc. Leipzig, etc. Caspar Fritsch. 1767. 8°.

57.

Baron R. PORTALIS notes a set of engravings executed by JOHANN FRIEDRICH BAUSE, Leipzig, 1767, which I have not seen.

58.

A set of 6 title-page vignettes, 1 engraved title-page, and 31¹ engravings, as follows: Of the vignettes one only has special reference to the book, and is used twice. The engraved title-page is surrounded by a fancy frame with emblems at top, and is numbered, underneath, I. The engravings, numbered also underneath, II. to XXXII., are enclosed by a thick line, and have, underneath, within the line, descriptions in French, but no vol. or page indications; they measure, from line to line, 5 by 3 inches = 125 by 77 mm.; one only, No. III., is signed J. FOLKEMA sculp., in the middle, outside the line; Nos. II., III., VI., VII., IX. to XVIII., XXI. to XXVIII., XXXI., XXXII., are from designs by COYPEL, and are the same as those in the edition of *Haia, M.DCC.XLIV.* (art. 42); IV. is after TRESMOLIER turned; V. is after J. P. LE BAS; VIII. is after COYPEL turned; XIX. is after COCHIN filius turned; XX. is after F. BOUCHER; XXIX. is after TREMOLIERES; XXX. is after N. COCHIN fils. (art. 22). Done for

Histoire de l'admirable Don Quichotte de la Manche, Traduite etc. Enrichie de belles figures dessinées de COYPEL & gravées par FOLKEMA² & FOKKE. A Amsterdam et A Leipzig, Chez Arkstée & Merkus. MDCCLXVIII. 12°, 6 vols.

¹ COHEN mentions "30 figures" only, although there are in reality 31. SIEURIN also gives "30 gravures".

² Baron R. PORTALIS considers this JACOB FOLKEMA'S most important work.

59.

A set of 16 engravings, size about 4 by 2½ inches = 103 by 65 mm., unsigned, with "Vol." indications at top, and descriptions, in English, underneath, generally, but not always, in italics. A made-up series, of no artistic value; copied from engravings previously published, many after COYPEL (art. 22). Done for

The History of the renowned Don Quixote de la Mancha. etc. And translated into English by GEORGE KELLY, Esq. etc. And ornamented with many Elegant Copper Plates. In Four Volumes. London: Printed for the Translator; And sold by E. Carpenter and A. Bridgman, At No. 32, Fetter-Lane, Fleet-Street. M.DCC.LXIX. 12°.

60.

MARGUERITE HÉMERY, femme PONCE, "son nom paraît (as engraver) dans *Don Quichotte*".¹ About 1770. I have not met with her name.

61.

A set of 12 engravings, surrounded by a double line, in which are the design, a description² in French, and "Tome" and "Ch." indications; size, from line to line, 3½ by 2 inches = 88 by 51 mm.; all, except the first, are numbered 2 to 12 at the top, except Nos. 3, 10, and 12, which have the numbers at the bottom;³ they are all designed and engraved by DANIEL CHODOWIECKI, but the first only is signed, underneath, outside the line, D. CHODOWIECKI inv. & fecit. Done for the *Almanac Généalogique pour l'an 1771, Berlin*.

62.

A set of 12 engravings, same as above (art. 61), except that the descriptions are in German; all the numbers, 2 to 12, are underneath, and the engraving was done by J. F. SCHUSTER, the first engraving only bearing the signatures of D. CHODOWIECKI del., SCHUSTER sc. Berol.

63.

A set of 12 engravings, as in art. 61, engraved by DAN. BERGER, with descriptions, in German; these appeared in the German edition of the *Calender*. I have not seen them, but give them on ENGELMANN's very good authority. He adds: "Auch giebt es hierfon Abdrücke vor der Unterschrift".

¹ *Graveurs du XVIIIe Siècle*, III, 336.

² The descriptions are given by ENGELMANN in full; but he has transposed, in error, Nos. 6 and 8, the former appearing to be unnumbered.

³ All given "unten" by ENGELMANN.

64.

A set of 2 engraved and illustrated frontispieces, and 31¹ engravings: The frontispieces measure $5\frac{3}{4}$ by $3\frac{7}{16}$ inches = 147 by 87 mm., and are signed JOSEPHUS CAMARON invenit, EMMAN^L. MONFORT sc^t; that for "T. I." has, at top, a portrait of the Don in a circular frame, on which his name is inscribed, with Sancho, the horse and ass underneath; that for "T. III" has a portrait of Dulcinea similarly treated, with Quixote, Panza, and a lion underneath. The engravings, size about $5\frac{1}{4}$ by $3\frac{1}{4}$ inches = 147 by 82 mm., are all signed EM^L. MONFORT sc^t., without any signature of the designer; they have, at top, "T." indications, and the page to which each plate refers: that for "T I, 134" is dated "Val^{ca}. 1760".² The set is more curious than beautiful; two or three of the plates appear to be unfinished. Two are reproduced in the *Iconografía* as Nos. 26 and 67. Done for

*Vida, y Hechos del Ingenioso Caballero Don Quixote de la Mancha, etc. Nueva Edición Corregida, é ilustrada con varias Láminas finas, etc. Madrid. MDCCCLXXI.*² Por D. Joachin Ibarra, etc. 8vo, 4 vols.

Reprinted, *Madrid. MDCCCLXXVII. En la Imprenta de D. Antonio de Sancha.* etc. 8vo, 4 vols., with the same set of plates, much worn.

65.

A set of 4 (?) engravings,³ size $5\frac{1}{8}$ by 3 inches = 128 by 75 mm., unsigned, with "Vol." and "p." indications above; they are from the designs of F. HAYMAN, turned (art. 51); badly engraved, and artistically worthless. Done for

The History of the renowned Don Quixote de la Mancha, etc. Translated by several hands: And published by The Late Mr. MOTTEUX, etc. In Four Volumes. Glasgow: Printed by Robert & Andrew Foulis, M.DCC.LXXI. 12°.

66.

A set of 31 engravings, surrounded by a line, size $4\frac{1}{8}$ by $2\frac{1}{2}$ inches = 115 by 62 mm, unsigned, with "Tom." and "Page" indications at top; the first twenty-three, which refer to *Don Quixote*, are very bad, reduced copies, turned, of the engravings after COYPEL (art. 22); the remaining four belong to the continuation. A worthless set. Done for

Histoire de l'admirable Don Quichotte de la Manche, En VI. Volumes. Nouvelle Édition, etc. A La Haye, & se vend Chez Bassompierre, Pere, Libr. à Liege. Van den Berghen, Libr. à Bruxelles. M.DCC.LXXIII. 12mo.

¹ The *Iconografía* specifies "32 láminas," including probably one, and omitting the other, frontispiece.

² Eleven years is a long time to have elapsed between the engraving of the plates and the publishing of the book, but I have sought in vain an earlier edition.

³ One to each volume as frontispiece, or perhaps a portrait to Vol. I., which was wanting in the only copy I have seen.

The same plates were again used in the edition, *A Rouen, Chez Pierre Machuel, à l'Hôtel Saint Wandrille, rue Ganterie. M.DCC.LXXXI. Avec Permission. 12°*, 6 vols.

67.

A set of 31 engravings, surrounded by a thick line, which encloses the design and the description, in French, underneath, size, from line to line, 5 by 3 inches = 128 by 75 mm., numbered, at top, "Pl. I." to XXXI.; seven of the plates have, at top, "Tom." and "P." indications; fourteen are signed,¹ generally without, but sometimes within, the line, R. BRUNET sculp., or fecit.; they are from designs by COYPEL and others, generally turned from the original engravings (art. 22). Done for

Les Principales Aventures de l'admirable Don Quichotte, Représentées en Figures par COYPEL, PICART le Romain, & autres habiles Maîtres; avec les explications des trente-une Planches de cette magnifique collection; etc. A La Haye, Et se trouve A Paris, Chez Bluet, etc. M.DCC.LXXIV. 8°, 2 vols.

68.

A set of 1 frontispiece, and 19 engravings, all in fancy frames of various designs, measuring, within the frame, about $5\frac{1}{8}$ by 3 inches = 130 by 77 mm.; all designed and signed by WALE; engraved and signed by RENNOLDSON 15, RYDER 5; all, except the frontispiece, which bears that word, have, at top, outside the frame, a description of the subject of the plate, and below, within the frame, four lines in rhyme, also describing the subject. This set, of which the frames are very elegant, is more curious than beautiful, and is quite English in character. Done for

The History of the renowned Don Quixote de la Mancha. etc. Translated etc. By CHARLES HENRY WILMOT. In Two Volumes. etc. London: Printed for J. Cooke, etc. MDCCCLXXIV. 8°.

There is a page of "Directions to the Binder" determining the number and placing of the "copper-plates".

69.

A set of 1 portrait, and 5 engravings: The portrait, which measures $5\frac{1}{8}$ by 3 inches = 130 by 78 mm., is signed G. sc.; it is badly engraved, and represents the bust of Cervantes enclosed in an oval frame surmounted by a ribbon scroll; it rests on a base, upon which is engraved the name Cervantes. The engravings, of which the edges are marked off with a line, measure 5 by $2\frac{3}{4}$ inches = 126 by 68 mm.; one to each volume; the three first belonging to *Don Quixote*, the remaining two to the continuation; they are signed as follows: those for Vols. II. and III., DAN. CHODOWIECKI in. & sc. 1775, that for Vol. IV., D. CHODOWIECKI del. & sc. without date, that for Vol. V., D. CHODOWIECKI f., and that for Vol. VI., D. CHODO-

¹ In his usual superficial manner COHEN says "31 figures non signées".

WIECKI only. I may add that the plate for Vol. II. has sometimes, not always, at top, right, "S. 185". These five plates, with the variations and peculiarities of their different states, are very fully described by W. ENGELMANN under Nos. 147, 148, 169, 170, and 171 in his catalogue. There are also 6 engraved head-pieces, one to each vol., size about $1\frac{5}{8}$ by $2\frac{3}{8}$ inches = 41 by 60 mm., signed G. M. KRAUS, composed of objects mentioned in the text, fairly well designed and engraved. Done for

Leben und Thaten des weisen Junkers Don Quixote von Mancha. Neue Ausgabe, etc. nebst der Fortsetzung des AVELLANEDA. In sechs Bänden. von FRIEDR. JUST. BERTUCH. Weimar und Leipzig zu finden in der Fritschischen Buchhandlung. 1775. 8°.

The four last vols. date 1777. The continuation is contained in Vols. V. and VI.

70.

A set of "gravures en taille-douce non signées et d'une jolie composition" in *Histoire de l'admirable et incomparable Don Quichotte de la Manche, Nouvelle Édition, etc., avec figures, Paris, Cailleau, 1777. In-12, 4 vols.*

Extracted from a French bookseller's catalogue.

71.

A set of 1 frontispiece, and 5 engravings, size 5 by $2\frac{1}{8}$ inches = 127 by 75 mm., copied from the designs by HAYMAN (arts. 51 and 53): The frontispiece has, at top, "Frontispiece," and is signed ROYCE sc. The engravings are unsigned, and have, at top, the pages to which they refer; they are fairly well engraved. Done for

The Life and Exploits of the ingenious gentleman Don Quixote, de la Mancha. With the Humorous Conceits of his facetious squire Sancho Panca. Abridged. London: Printed for F. Newbery, the Corner of St. Paul's Church-Yard. M.DCC.LXXVIII. 8vo.

72.

A set of 1 portrait, 4 frontispieces, 31 engravings, 25 headpieces, 20 tailpieces, 13 ornamental initial letters,¹ 1 map: The portrait, size $8\frac{1}{8}$ by $5\frac{5}{8}$ inches = 216 by 145 mm., represents the head and shoulders of Cervantes, with a ruff round his neck, in an oval frame, surrounded by allegorical ornaments, books, ink-pot, etc., with name in full below; it is signed JOSEPH DEL CASTILLO la inventó y dibuxó, MANUEL SALVADOR Y CARMONA la grabó. The "Academia"² writes concerning this portrait and that of the *London* edition of 1738 (art. 39):

En una edicion hecha á tanta costa y con tanto esmero era muy justo que se pusiese un retrato verdadero de Cervántes, siempre que se pudiese hallar. Practicáronse las diligencias posibles para descubrir los que hicieron Don JUAN DE JÁUREGUI y FRANCISCO PACHECO en vida del autor; pero

¹ COHEN notes in error "14 lettres ornées, 22 en-têtes".

² Prólogo, Vol. I., p. viii., to the edition under notice, *Madrid, Ibarra, 1780.*

todas en vano. Tal vez han perecido por injuria de los tiempos, y por el descuido que generalmente ha habido en conserva los retratos de los hombres ilustres de la nacion, ó acaso estarán cubiertos de polvo y abandonados en poder de quien ignore que los tiene, ó no sepa apreciarlos.

Despues con noticia que tuvo la Academia, de que en Sevilla habia un retrato antiguo de Cervántes en poder del Conde del Águila, Académico honorario, le escribió por medio de su Secretario, pidiéndole que permitiese sacar una copia de él. Pero este caballero tuvo la generosidad de regalársele á la Academia, y remitirle inmediatamente, diciendo, que le habia comprado en esta Corte algunos años habia á un comerciante de pinturas, el qual se le vendió por de ALONSO DEL ARCO, y que visto despues por algunos inteligentes habian convenido en que era de la misma mano. Este pintor, segun Palomino en su *Museo Pictórico*, floreció en el siglo pasado, y murió el primer año del presente á los setenta y cinco de su edad.

Luego que vino el retrato se advirtió, que era tan parecido al de la edicion de Lóndres de 1738, que el uno debia ser precisamente copia del otro: y aunque la pintura manifestaba bastanteemente no serlo de la estampa, como el Doctor Oldfield en las advertencias que puso á dicha edicion asegura, *que por mas solicitud que se puso, no se halló retrato alguno de Miguel de Cervántes*, y al pie de la estampa se dice *que es sacado por él mismo*, esto es por la relacion que él hace de su persona en sus obras, para salir de esta duda se dió á reconocer á los pintores de Cámara de S. M. y Directores de pintura de la Real Academia de San Fernando Don Antonio Gonzalez y Don Andres de la Calleja prácticos en el conocimiento de pinturas antiguas, y entrámbos, despues de haber cotejado la pintura con la estampa de Lóndres, declaráron por escrito: *Que el retrato pintado es mucho mas antiguo que la estampa, porque el lienzo donde está, por su vejez se conoce no ser de este siglo, como tambien por el rancio de los colores, y ser el estilo de las escuelas de Vicencio Carducho y Eugenio Cáxes, que florecieron en tiempo de Felipe IV, y juntamente se reconoce estar retocado nuevamente todo el vestido, y mas de la mitad de la gorguera del lado derecho, y algunas pinceladas en el rostro; pero el fondo principal del rostro y gorguera es del tiempo dicho. Tambien se ve, que el rostro de la estampa está sacado puntualmente por el pintado, porque á la impresion de la lámina resulta la estampa al contrario, y si hubieran copiado dicho retrato por la estampa, estuvieran ámbos á un mismo lado. Tambien nos parece (continuan dichos pintores) no ser retrato voluntario (el pintado) por tener los efectos del natural en el elaro y obscuro, que resulta del natural mismo, aunque se notan algunos defectos en el dibujo, y como es la boca diminuta, y la niña del ojo izquierdo mas circular que la derecha, debiendo ser al contrario, porque siendo esférico el ojo, debe ser mas ovada la niña del lado que escorza mas: y esto mismo prueba estar sacado dicho retrato por otro mejor y mas antiguo.*

No es fácil conciliar esta declaracion con lo que dice la estampa de Lóndres, y el Doctor Oldfield en sus advertencias. Lo cierto es, que no parece natural, que un retrato imaginario sacado de una mera relacion, qual se supone el de Lóndres, pueda tener una tan perfecta uniformidad con otro que no sea copia de él, ó al contrario, como tiene la estampa inglesa con la pintura española. Esta es sin duda mucho mas antigua que aquella, aun quando sea de Alonso del Arco, y no del tiempo de Carducho y Cáxes, como dice la anterior declaracion: la qual, y el convenir perfectamente dicha pintura con todas las señas que Cervántes da de sí mismo, producen una conjetura muy racional y fundada, de que es copia de algun buen original hecho en vida de Cervántes, y acaso del de Jáuregui, o Pacheco arriba mencionados.

The frontispieces are in reality but two, the one serving for "Tom." 1 y 2, the other for "Tom." 3 y 4, as duly indicated above each design; both are signed; the former is designed by ANTONIO CARNICERO and engraved by FERNANDO SELMA, and dated Madrid, 1780; the latter designed by PEDRO ARNAL, Arquitecto,¹ engraved by JUAN DE LA CRUZ, Geografo de S.M.; their size is nearly identical with the portrait above mentioned.

¹ COHEN gives this indication of the artist's profession as a separate proper name.

The thirty-one¹ engravings, about the same size as the portrait, are all signed, and bear, at top, "Tom." and "Page" indications; they are designed by ANTONIO CARNICERO 19, JOSEPH DEL CASTILLO 7, BERNARDO BARRANCO 2, JOSEPH BRUNETE 1, GERONIMO GIL 1, GREGORIO FERRO 1; and are engraved by J. JOAQUIN FABREGAT 8, FRANCISCO MUNTANER 6, FERNANDO SELMA 5, JOAQUIN BALLESTER 4, MANUEL SALVADOR Y CARMONA 3, PEDRO PASQUAL MOLÉS 2, JUAN BARCELON 2, GERONIMO Aº. GIL 1; fifteen are dated Madrid, 1777, 1778, 1779, 1780. In spite of the important position which these engravings hold among the illustrations to *Don Quixote*, great praise cannot be bestowed on them; they are generally stiff and conventional in design, without power, grace, or movement; nor is the engraving, as a rule, good. They are valuable, however, on account of the costume. On this point the "Academia" remarks:

Para que estas ademas de la bondad del dibuxo y grabado, tuviesen tambien el mérito de la propiedad en los trages, se han tomado en el Real Palacio nuevo, y en el del Buen Retiro de varias pinturas y retratos del tiempo, en que supone Cervántes haber existido los personajes de su fábula. Las armas y armadura de Don Quixote se han dibuxado por los originales del mismo tiempo, que existen en la armería del Rey nuestro Señor. Y para los asuntos de las láminas se han escogido las aventuras mas principales, cuidando de representarlas en aquel punto, ó accion, que las distingue y caracteriza mas.

In the several copies of the book which have passed through my hands the engravings are without descriptions. I have seen, however, a set of the engravings without letter-press, but with descriptions underneath them; these, according to BRUNET, are supposed to be early impressions.

Three of the engravings are reproduced in the *Iconografía*, viz., Nos. 10, 88, and 100. I add the opinion of Mr. H. E. WATTS:

The plates were designed by the most famous Spanish artists of the day. They are a little less grotesque, because more Spanish, than in previous editions, and are fairly well engraved; but still absurdly false, affected, and inappropriate,—the artists appearing not to have given themselves the trouble of reading the book illustrated. The portrait, professing to be taken from an original picture in the possession of the Conde del Aguila, is merely a reproduction of KENT's imaginary picture of Cervantes (see art. 39), with a few details and flourishes introduced.

The twenty-five headpieces and twenty tailpieces, all signed, a few only having special reference to the text, are beautiful in design and delicate in execution; the designers are ANTONIO CARNICERO 34, RAPHAEL XIMENO 5, ISIDORO CARNICERO 3; the engravers F. S. 14, JUAN MINGUET 12, J. PALOMIO 6, S. BRIÈVA 4, MARIANO BRANDI 3, J. J. FABREGAT 2, J. BALLESTER 1; two are signed only by S. BRIÈVA, one by MIGUEL DE LA CUESTA only.

The thirteen ornamental letters, which bear no signatures, are finely engraved, and correspond well with the headpieces and tailpieces.

¹ SIEURIN, strangely enough, gives no description of this notable set, but he has the following, which I take to be in error: "22 gravures in-12 et un portrait de l'édition d'Ibarra," or relating to another set.

The folding-map is "delineado por D. TOMAS LOPEZ Geografo de S.M. segun las observaciones hechas sobre el terreno por JOSEPH DE HERMOSILLA Capitan de Ingenieros". Done for

El Ingenioso Hidalgo Don Quixote de la Mancha etc. *Nueva Edicion corregida por la Real Academia Española.* etc. *En Madrid por Don Joaquín Ibarra,* etc. MDCCLXXX. 4°, 4 vols.

73.

A set of 1 portrait, and 31 (?) engravings, same size and designs as those in the 4° edition of *Madrid, Ibarra*, 1780 (art. 72). I have before me a broken set only; the portrait is turned and unsigned; the engravings, of which I possess sixteen, are generally, not always, turned, and bear the following signatures: JOSEPH DEL CASTILLO, JOSEPH CASTILLO, JOSEPH D. L. CASTILLO, JOSEPH DL. CASTILLO, ANTONIO CARNIZERO (*sic*), BERNARDO BARRENCO (*sic*), as designers; as engravers, LAVALLÉE, LEROY, CHAPUY, TASAERT; and as printers, in the middle, between the signatures of artist and engraver, LANGLOIS and LE ROY. My set is coloured. I presume that the date of production is not long after the Madrid original.

74.

A set of 1 portrait, 6 title-vignettes, and 24 engravings: The portrait, size $5\frac{3}{8}$ by $2\frac{3}{4}$ inches = 132 by 70 mm., is signed and dated D. CHODOWIECKI del., D. BERGER Sc. 1780; the head and shoulders of Cervantes, with large ruff round the neck, are in a round frame, surrounded by a ribbon scroll; underneath are a wreath, sword, spear, helmet, shield, gloves, and spurs, the whole resting on a base, upon which is inscribed the name Cervantes; it is well engraved. The six engravings on title-pages, which are vignettied, are signed (Erster Theil) D. CHODOWIECKI del., D. BERGER sc.; (zweiter) D. CHODOWIECKI del., D. BERGER sculpsit; (the four others) D. CHOD. del., D. BERGER sc.; all have underneath, left, "Th." indications. The engravings, numbered at top, I. to XXIV., with "Th." indications, measure from $4\frac{7}{8}$ to $5\frac{1}{8}$ by $2\frac{3}{4}$ inches = 123 to 131 by 70 mm.; they are all signed D. CHODOWIECKI del., D. BERGER Sc., and dated, the first twelve, 1779, the remainder 1780. Done for

Leben und Thaten des weisen Junkers Don Quixote von la Mancha. etc. *Nebst der Fortsetzung des AVELLANEDA.* In sechs Bänden. von F. J. BERTUCH. *Zwote Ausgabe mit Kupfern.* Leipzig, bey Caspar Fritsch, 1780. 8°.

The fifteen words from "Aus" to "BERTUCH" appear in the title of the first volume only.

75.

A set of 1 portrait, 4 (or 6) vignettes, and 29 (?) engravings, designed by D. CHODOWIECKI, engraved by D. BERGER, of which seventeen are for *Don Quixote* and twelve for the continuation of AVELLANEDA. Thus the note in the *Iconografia*, where two of the engravings are reproduced under Nos. 36 and 99, both of which

are identical in design with two in the set of *Weimar*, 1775 (art. 69). I have seen one only of this set, which measures 5 by $2\frac{11}{8}$ inches = 127 by 69 mm., and is signed and dated D. CHODOWIECKI del., D. BERGER Sc. 1781. The title-page given in the *Iconografia*, as belonging to this set, is that (with several errors) of *Leipzig*, 1780 (art. 74), which appears to be false, as the engravings date one year later than the title-page.

76.

SIEURIN notes: "37 gravures in-8°, dont 29 petites et 8 in-8°, gravées d'après CHODOWIECKI". I have not seen this set.

77.

A set of 4 coloured engravings, surrounded by a line, size $10\frac{7}{8}$ by $15\frac{1}{4}$ inches = 275 by 385 mm., signed SCHALL pin^t., DESCOURTIS sculp^t., with the title *Don Quichotte*, five lines of quotation, in French, and "A Paris chez Descourtis, Quai des Augustins, No. 31," underneath. The subjects are: (1) Quixote knighted; (2) Sancho pleading with three peasant women for his master; (3) Quixote and Sancho on the wooden horse, upon which they were to be lifted into the air; (4) The Don tied by the hand to a window, his horse walking away from under him. MM. PORTALIS and BERALDI qualify them with justice "fort mauvais".

78.

A set of 16 (?) engravings, enclosed with double lines, size, from line to line, about $6\frac{3}{4}$ by $9\frac{1}{2}$ inches = 170 by 240 mm., unsigned; taken from the designs of Coppel (art. 22). These rough engravings were executed towards the end of the last century, not for an edition of *Don Quixote*, but for decorative purposes. Possibly more than sixteen are required to complete the series; consequently I describe those in my possession in the order in which the adventures depicted occur in the book:

(1) *Don Quichotte conduit par la Folie*, etc. This and all other titles below, and "No. 307" above, and within the lines; above, right, and outside the lines, the number "11"; below, outside the lines, "a (sic) Paris chez A. Aveline rue St. Jacques a (sic) la Reine de France".

(2) *Don Quichotte prend le bassin d'un barbier pour l'armet de Mambrin*. Above, within the lines, "Tom 1 Ch. 21"; without the lines, above, the number "13," below the publisher's name as above.

(3) *Sancho seveille (sic) et se desespere de ne plus retrouver son cher grison*, etc. Above, within the lines, "Tom 1 chap 22"; without the lines, the number "9".

(4) *La fausse Princesse de Micomicon vient prier Don Quichotte de la mettre sur le Throne*. Above, within the lines, "Tom 2 Chap 29". In the middle of the design, but detached, and having no reference to it, is a bird perched on the branch of a tree.

(5) *Don Quichotte trompe (sic) par Sancho prend une Paysanne pour Dulcinée*. Below, right, within the lines, "Tom 3. Chap. 10".

(6) *Le Bachelier Sanson Carcasco sous le nom (de omitted) Chevalier des miroirs est vaincu par D Quichotte*, etc. Above, outside the lines, the number "7," and, within the lines, "Tom. 3 Ch. 14"; below, outside the lines, the publisher's name and address as above; turned.

(7) *Don Quichotte protege Basile qui Epouse Quiterie par une ruse d'amour*. Above, outside the lines, the number "16"; turned.

(8) *Don Quichotte fait demander par Sancho a (sic) la Duchesse la permission de la voir*. Above, within the lines, "Tom. 3. ch. 34"; below, outside the lines, "Paris," and publisher's name and address as above.

(9) *La Doloride affligée (sic) de sa barbe vint prier D Quichotte de la Venger*.

(10) *Don Quichotte et Sancho montez (sic) sur un Cheval de bois s'imaginent traverser les airs pour aller vanger Doloride*. In this plate the title-subject occupies the bottom, while two groups of spectators are placed in the two top corners, distinct from the main subject.

(11) *Depart de Sancho pour l'Isle de Barataria*. Above, within the lines, "Tom 4 ch 44".

(12) *Entré (sic) de Sancho dans l'Isle de Barataria*. Above, outside the lines, the number "17". Here we have five separate subjects: that of the title above, in the middle of the plate; in each corner, top, a tree; in bottom corner, left, a man, a woman with a baby in her arms, and a tree; in bottom corner, right, a man and a tree.

(13) *Memorable Jugement de Sancho*. Above, within the lines, "Tom 4. ch. 45"; below, outside the lines, "Paris," and publisher's name and address as above.

(14) *La Table de Sancho Gouverneur est servit (sic) magnifiquement, mais sitost qu'il veut manger le Medecin Pedro Rezzio fait enlever les plats*. Above, within the lines, "Tome 2 chap. 47".

(15) *La Dame Rodrigue s'entretenant de Nuit avec Don Quichotte, est surprise par les Demoiselles de la Duchesse*.

(16) *Don Quichotte consulte la teste enchantée chez Don Antonio Merano*. Above, within the lines, "Tom. 4; ch 62"; below, outside the lines, place and publisher's name and address.

79.

A set of 28 engravings, size about $4\frac{1}{2}$ by 3 inches = 115 by 75 mm., all numbered at top; the first four bear no signature; all the others are signed DE ST AUBIN sc.; the first twenty are from the designs of COYPEL, generally turned from the original engravings (art. 22); they relate to *Don Quixote*; the remaining eight belong to the continuation. The set has no artistic merit. Done for

Histoire de l'admirable Don Quichotte de la Manche, Traduite etc. Nouvelle Édition, etc. A Lyon, Chez Amable Le Roy, etc. M.DCC.LXXXI. 6 vols.

Reissued by same publisher in 1793, with same plates.

80.

An engraved allegorical title-page, size $7\frac{1}{4}$ by $5\frac{3}{8}$ inches = 184 by 137 mm., unsigned; a tree on each side, on which are suspended objects connected with knight-errantry. Done for

Historia del famoso cavallero Don Quixote de la Mancha, etc. *En Londres: Se hallarán en las Librerías de B. White, P. Elmsley, T. y T. Payne, y J. Robson.* M.DCC.LXXXI. 4°, 3 vols, including one of *Anotaciones*.

After Vol. I. the impress is, *En Salisbury: En la Imprenta de Edvardo Easton.* M.DCC.LXXXI. The same engraved title-page is used for the different volumes, with the oval engraving at bottom sometimes changed. This is the edition: *con Anotaciones, Indices, y varias Lecciones: por el Reverendo D. JUAN BOWLE, A.M. S.S.A.L. en Seis Tomos.* There are in reality 3 vols. only. The dedication to Francis Earl of Huntington is engraved and illustrated with a view, signed PAGE sculp., which has no reference to *Don Quixote*. A map of Spain, signed PAGE. "grabo en Londres," serves as frontispiece to Vol. I.

81.

A set of 16 engravings, in fancy borders, size, inside the borders, $4\frac{5}{8}$ by $2\frac{7}{8}$ = 118 by 72 mm.; all designed and signed, outside the borders, by STOTHARD; engraved and signed by WALKER 5, HEATH 3, ANGUS 3, GREGNION 2, BLAKE 2, BIRREL 1; all have below, within the frame, *Don Quixote*, and, outside the frame, "Published as the Act directs, by Harrison and Co," with dates, Mar. 9, 16, 23, 30, April 6, 13, 20, 27, May 4, 11, 18, 25, June 1, 8, 15, 22, 1782; they are all numbered, in Roman characters, I. to XVI., which correspond with dates of publication, but not with the order in which the plates follow in the story; the borders are all of the same design, but vary in engraving. A very pretty set, although quite English in character. Done for

The History and Adventures of the renowned Don Quixote. Translated, etc., by Dr. SMOLLETT. In Four Volumes. London: Printed for Harrison and Co. No. 18, Paternoster-Row. MDCCLXXXII. 8°.

Reprinted in 1784. Part of "The Novelist's Magazine".

82.

A set of 32 engravings, generally surrounded by a line, size, from line to line, $4\frac{1}{2}$ by $2\frac{3}{4}$ inches = 115 by 70 mm.; all have, at top, "Tom." and "Pag." indications; four, viz., those at Vol. I., p. 10, Vol. III., p. 305, and Vol. IV., pp. 62, 133, are signed JULIEN del., JOURDAN sculp., the remainder are without any signatures; the first twenty-four, Vols. I. to IV., which are copied from those of COYPEL (art. 22), although that artist's name does not appear, belong to *Don Quixote*, the remaining eight to a continuation. The set has little artistic merit. Done for

Histoire de l'admirable Don Quichotte de la Manche, En VI. Volumes. Nouvelle Édition, etc. A Hambourg, Chez J. G. Virchaux, Imprimeur & Libraire. M.DCC.LXXXII. 12°.

83.

A set of 1 map, 1 portrait, and 23 engravings, size $5\frac{1}{8}$ by about 3 inches = 130 by about 75 mm.: The portrait, in an oval frame supported by two branches, under which is the name Miguel de Cervantes Saavedra, is signed, underneath, ANTONIO CARNICERO del^a, FERNANDO SELMA sc^t, and has, at top, "L. 1," "T. 1". The engravings are all signed by ISIDORO Y ANTONIO CARNICERO; and by the following engravers: FERNANDO SELMA 6, J. JOAQUIN FABREGAT 4, JOACHIN BALLESTER 3, SIMON BRIEVA 3, FRAN^{co}. MUNTANER 3, JUAN MORENO TEJADA 2, M. S. CARMONA 1, J. F. PALOMINO 1; all have, at top, "T" and "L" indications; seven are dated, viz., Madrid 1781 4, Madrid 1782 2, and 1781, without place, 1. The set exists also on China paper, without letters. Two are reproduced in the *Iconografía* under Nos. 32 and 83. This characteristic set was done for

El Ingenioso Hidalgo Don Quixote de la Mancha etc. Nueva Edición corregida por la Real Academia Española etc., en Madrid, por Don Joachin Ibarra etc. MDCCLXXXII. 8vo, 4 vols.

Reprinted, *Por la Viuda de Ibarra, Hijos y Compañia, Madrid, MDCCLXXXVII*, in 6 vols., with the same set of plates, portrait, and map, the "T" and "L" indications being altered to suit the increased number of vols.

84.

A set of 1 portrait, and 5 engravings, size $5\frac{1}{8}$ by $2\frac{7}{8}$ inches = 130 by 74 mm.: The portrait, unsigned, is in an oval frame, and has the name of Cervantes underneath. Of the engravings, all of which are copied from those by CHODOWIECKI (art. 69), two are unsigned, while three bear the signature of the engraver, G. I. CONTGEN, or CORNTGEN, either in full, abbreviated, or in initials; they are badly engraved, and devoid of any artistic merit; three belong to *Don Quixote*, two to the continuation. Done for

Leben und Thaten des weisen Junkers Don Quixote von Mancha. Neue Ausgabe, etc. nebst der Fortsetzung des AVELLANEDA. In sechs Bänden. von FRIEDR. JUST. BERTUCH. Carlsruhe, im Verlag der Schmiederschen Buchhandlung. 1785. 8vo.

85.

Two engravings, entitled *Sancho Pança*, in each of which that worthy is twice represented in a different attitude; four figures in all; each figure is vignettied, and measures about 4 by $1\frac{3}{4}$ inches = 100 by 45 mm., unsigned; printed in sepia; published in *The Artist's Repository*, Vol. I., 1788, and drawn, we may presume, by

FRANCIS FITZGERALD, drawing master, to illustrate one of his lectures on the Polite Arts. The drawing is good and the attitudes expressive. At p. 212 of the volume they are thus described :

—LIX, LX. SANCHO PANÇA

These plates exhibit that celebrated character in four different situations, (1.) offering combat to his antagonist the barber, wherein we remark that how bold soever his fists may appear, the rest of his figure preserves a considerable distance, wisely placing *generalship* in securing a retreat ; (2.) his prowess alarmed at the oracular head ; (3.) laughing at one of his master's vagaries ; (4.) endeavouring to maintain the judicial character of the governor of Barataria. These plates refer to LECTURE VIII.

86.

A set of 12 engravings, size about $4\frac{3}{4}$ by $3\frac{1}{2}$ inches = 120 by 80 mm., unsigned ; all have descriptions of the subject at foot ; four have, at the top, "vol." indications, and the word "Frontispiece" ; the others have, at the top, "Vol." and "Page" indications ; they are further subscribed "Published as the Act directs 1 Sept. 1792" ; the designs are original and very English ; the engraving unequal. Done for

The History and Adventures of the renowned Don Quixote. Translated etc. By T. SMOLLETT, M.D. Illustrated with Twelve new Copper-Plates, elegantly engraved. The Sixth Edition, in Four Volumes. London: Printed for F. and C. Rivington, etc. MDCCXCII. 8°.

87.

SIEURIN notes : "12 gravures in-12, d'après COOPER, Londres, 1792 ; pour une édition de Rivington Longman. 4 volumes in-12, dont 4 vignettes de frontispieces". I have not seen this set, unless it is intended for that described immediately above (art. 86).

88.

A set of 1 frontispiece, and 15 engravings, size about 5 by 3 inches = 128 by 76 mm., unsigned, from the designs by HAYMAN (art. 51) : The frontispiece has, at top, "Frontispiece, Vol. I". The engravings, for the first vol. and that for p. 190 of Vol. IV, have "p." indications only ; the others have both "vol." and "p." indications. The engraving is bad and the set artistically worthless. Done for

The History and Adventures of the renowned Don Quixote. Translated etc. By T. SMOLLETT, M.D. Illustrated with Sixteen Copperplates elegantly engraved. The Sixth Edition corrected. In Four Volumes. London: Printed for A. Law, W. Miller, and R. Cater. MDCCXCIII. 8°.

89.

An oval engraving, size $7\frac{3}{4}$ by $9\frac{1}{2}$ inches = 197 by 243 mm., surrounded by a fine stippled line, and signed, outside, J. STOTHARD pinx^t, C. KNIGHT sculp^t. ; it is further subscribed : "*Marcella*. This was no other than the Shepherdess Marcella,

who appeared upon the top of the Rock, just above the grave they were digging. London. Publ^d. Aug^t. 1, 1794, by I. Paine, New Road, opposite Fitzroy Square." The composition, containing twelve figures, and Rosinante, is very happy, and the engraving fine and soft. This plate is scarce.

90.

A set of 1 portrait, 5 engraved and illustrated title-pages, and 17¹ engravings: The portrait, which is oval and surrounded by a line, measures $2\frac{3}{4}$ by $2\frac{1}{4}$ inches = 72 by 59 mm.; it has, underneath, the name of Cervantes, and is further subscribed, "Engraved by E. MACKENZIE from a Painting of Sir JOSHUA REYNOLDS R A. Printed for C. Cooke, Jan^r. 9, 1821"; it is poorly engraved in stipple, and is not found, as its date indicates, in the first edition of the book for which the engraved title-pages and engravings were done. The engraved title-pages and engravings have served at least three times, their indications, dates, signatures, etc., changed; to avoid confusion, it will be necessary to note each one separately. The title-pages:

Vol. I. "R. CORBOULD del., W. HAWKINS sculp. Embellish'd under the direction of C. Cooke, June 25, 1796. *Don Quixote and the Shepherd*, vide Vol. 1 p. 32." Same subject, with alteration of date to 1820, and page to 70.

Vol. II. "R. CORBOULD delin., W. HAWKINS sculp^t. Embellished under the direction of C. Cooke, Aug^t. 20, 1796. *Quixote and Sancho in the Mountains of the Sierra Morena*. Vide Vol. II, p. 5." Same subject, with volume changed to I; date 1821; indication Vol. I, p. 235.

Vol. III. "Embellished under the direction of C. Cooke, July 16, 1796. *Don Quixote and the Inn-Keeper's Daughter*. Vide Vol III, p. 29." Unsigned. Same subject, with Vol. II.; date changed to 1820, and indication Vol. II., p. 203.

Vol. IV. "R. CORBOULD del^t, W. HAWKINS sculp^t. Embellish'd under the direction of C. Cooke, Oct^r. 15, 1796, Vide Volume 4, page 68." The subject, not indicated, is that of the birds flying out of the cave of Montesinos. Same subject, with Vol. III., date 1820, Volume III., page 188.

Vol. V. "CORBOULD del., HAWKINS sculp. Embellish'd under the direction of C. Cooke, Feb^r. 25, 1797. *Ricote relating his Adventures*. Vide Vol 5, page 85." Same subject, with Vol. IV., date 1821, indication Vol. 4, page 166.

The engravings, all of which have the title *Don Quixote* in addition to the description, vary as follows:

(1) "*Don Quixote meditating his exploits in Chivalry*. Vide (Vol I) Book I. Chap I. Page 3. R. CORBOULD del^t. Printed for C. Cooke, July 2, 1796, C. WARREN

¹ In the *Iconografía* "18 láminas" are noted, I believe, in error. I have examined several copies, but have never found more than 17 engravings.

sculp." "Select Novels" at top. Same subject, in same frame, description and signatures identical, but page indication converted into 42, date to 1810. Same subject, in same frame, etc., with date 1819.

(2) "*Andrew relieved from the severity of his master, etc.* Vide Vol. I page 25 R. COURBOULD, del^t. Printed for C. Cooke, Paternoster Row, Aug^t. 20, 1798. W. HAWKINS sculp^t." At top, "Cooke's Pocket Edition of Select Novels". The same subject, in a different frame, "*The peasant deterred from punishing his man Andrew, etc.*", "Vide Vol I, Chap. 4. Page 62, Drawn by R. CORBOULD, Engraved by W. HAWKINS for C. Cooke Mar. 2, 1810," with "Cooke's Edition of Select Novels," underneath. This latter also dated 1819.

(3) "*Don Quixote's return to his house etc.* Vide Vol I, Chap 3 Page 36. Designed by J. HAYMAN, Printed for C. Cooke, March 14, 1797. Engraved by C. WARREN." At top, "Select Novels". The same subject, in the same frame; description and signatures unaltered, but page indication converted to 70, and year to 1810.

(4) "*The adventure of the Windmill.* Vide (Vol. 1) Page 52. Drawn by R. CORBOULD, C. Cooke, May 6, 1796, Engraved by C. WARREN." At top, "Cooke's Edition of Select Novels". The same subject, frame altered, "*Sancho Panza's concern at the disastrous result of Don Quixote's infatuated attack on the windmills*"; signatures the same, but differently placed; "Ornamented by R. W. SATCHWELL" added; indication "Vide Vol. I, Book I, Chap. 3, Pa. 90, date Nov. 2, 1810".

(5) "*Don Quixote. And Sancho examining the contents of Cardenio's portmanteau.* Vide Vol II, Page 7. Drawn by R. CORBAULD, Printed for C. Cooke, Paternoster Row, Aug^t. 6, 1796, Engraved by C. WARREN." The same subject, in a different frame, "*Sancho by order of his master Don Quixote ransacking the portmanteau of Cardenio etc.* Vide Vol. I, Part 1, Book 3 Chap 9, Page 238. Printed for C. Cooke Mar 1 1810"; and, between this inscription and the design, "Drawn by CORBOULD, Ornamented by SATCHWELL, Engraved by WARREN". Same as the last, dated 1819. This engraving, the impression of 1796, is reproduced in the *Iconografia*, No. 24.

(6) "*Cardenio discovered by the Goatherds.* Engraved for C. Cooke. Nov^r. 26, 1796. Vide Vol. II page 13. 14"; between this and the design, "Painted by T. KIRK, C. WARREN sculp". The same subject, in a different frame, *Cardenio in a state of frenzy for the loss of Lucinda discovered etc.* Vide Vol. I Part 2 Book 3 Chap 9 Page 244. Painted by T. KIRK Engraved by C. WARREN." No date.

(7) "*Dorothea discovered by Cardenio and the Curate, etc.* Vide Volume II, Part 1, Book 4, Chapter 1, Page 75. Engraved for C. COOKE, Jan^r. 20 1797"; between this and the design, "Painted by T. KIRK, Engraved by C. WARREN". The same subject, in a different frame, "*Dorothea in the disguise of a Peasant discovered etc.* Vide Vol. II, Part 1, Book 4, Chap 1, Page 4, Drawn by R. CORBOULD, Engraved by C. WARREN for C. Cooke, Sep^r. 1, 1810." Same with date 1819.

(8) "*The Captive conveying his letter to Zorayda.* Vide Vol II, Page 235. W. H. BROWN delin., Printed Cooke May 6, 1797. W. HAWKINS sculp." The same subject, in same frame; description, signatures, and date unaltered, but page indication converted into 162.

(9) "*Zorayda discovered by her Father in the arms of the Captive.* Vide Vol. III, p. 8, Painted by T. KIRK, Engraved by I. SAUNDERS Printed for C. Cooke, Paternoster Row, Oct^r. 8, 1796."

(10) "*The Barber recognizes Sancho, and the Pannel.* Vide Volume III. page 51. Drawn by R. CORBOULD Printed for C. Cooke, Paternoster Row, June 4 1796, Engraved by C. WARREN," and, above, "Cooke's Edition". The same subject, in a different frame, "*The Barber accusing Sancho of stealing his bason, etc.* Vide Volume II, Chap 17, Page 215. Designed by R. CORBOULD, Emblems and Ornament by R. W. SATCHWELL, Engraved by C. WARREN for C. Cooke Ap^r. 1, 1810"; above "*Don Quixote*". The same, dated 1819.

(11) "*The visit of the Barber and Curate to Don Quixote during his confinement.* Vide Vol. III. p 144. Painted by T. KIRK, Printed for C. Cooke, Paternoster Row, Aug^t. 27, 1796, Engraved by C. WARREN." The same subject, in a different frame, "*Visit of the Curate and Barber to Don Quixote during his confinement on suspicion of Lunacy.* Vide Vol. III, Part 2, Chap. 1, Page 16. Designed by T. KIRK, Engraved by C. WARREN for C. Cooke July 1, 1802." The same, dated 1810.

(12) "*Sancho terrified at the Squire's strange appearance with the Pasteboard nose.* Vide (Vol III) Part II, Chap. 14, Page 239, CORBOULD delin., Engraved for C. Cooke, Dec^r. 10, 1796, HAWKINS sculp." At top, "Cooke's Edition of Select Novels". The same subject, in a slightly different frame, with description, "*Sancho Panza terrified at the grotesque appearance of the Squire's pasteboard nose shrinks from his resolution of combating him.* Vide Vol. 3, Part 2, Chap. 14, Page 114. Drawn by R. CORBOULD, Engraved by W. HAWKINS for C. Cooke, May 9, 1800." No words at top. The same, dated 1810.

(13) "Vide Vol. IIII, p. 69. *The Student and Sancho drawing Don Quixote out of the Cave of Montesinos.* Painted by T. KIRK. Printed for C. Cooke, Paternoster Row, Oct^r. 22, 1796, Engraved by C. WARREN." Same subject, in a different frame; same description; same signatures, otherwise placed; with addition of "Ornamented by R. W. SATCHWELL". Date changed to Nov. 1, 1800. Same, with date indistinct, 1810 or 1820.

(14) "*Don Quixote and Sancho, surprised at the divinations of Master Peters Ape.* Drawn by R. CORBOULD. Vide Volume IIII. page 96. Engraved by C. WARREN. Printed for C. Cooke, Paternoster Row, July 30, 1796." At top, "Cooke's Pocket Edition (of) Select Novels". Same subject, in a slightly different frame, "*The amazement of Don Quixote, & Sancho at the divination of Master Peter's Ape.* Vide Vol. III, Chapter 6, Page 215"; signatures the same; date altered to Sep^r. 1, 1799. The same, dated 1810. In the *Iconografia*, No. 65, the original engraving of this subject will be found reproduced.

(15) "*The Courier disguised as a Devil pronouncing the Commands of Montesino to Don Quixote.* Vide Vol. IV Part 2, Book 3, Chap. 2, Page 176. Drawn by R. CORBOULD, Engraved for C. Cooke Feb^y. 18, 1797. Engraved by W. HAWKINS." At top, "Cooke's Edition of Select Novels". Same subject, with same frame, description, and signatures; page indication changed to 18, year to 1800. The same, with date indistinct, 1810 or 1820.

(16) "Drawn by R. CORBOULD, Engraved by C. WARREN. *The disastrous situation of Sancho & his Ass.* Vide Vol. V, Book 4, Chap. 3, page 93, Printed for C. Cooke May 13, 1797." Same subject, in same frame; signatures, description, and date identical; but 4 substituted for V in vol., and 172 for 93 in page, indication. The same, with date 1810.

(17) *Don Quixote overcome by Sancho in his attempt (sic) to inflict on him the penance of flagellation.* Vide Vol. 5, Part 2, Ch. 8, page 136. Drawn by R. CORBOULD. Printed for C. Cooke, April 14, 1797. Engraved by C. WARREN." Same subject, in same frame, with description, signatures, and date unaltered, but volume and page indications converted into 4 and 214 respectively. The same, dated 1810.

Done for

The History and Adventures of the renowned Don Quixote. Translated etc. to which is prefixed, some account of the Author's Life. By Dr. SMOLLETT. In Five Volumes. Cooke's Edition. Embellished with Superb Engravings. London: Printed for C. Cooke, No 17, Paternoster Row; etc. No date.

Thus reads the printed title-page. The wording of the engraved title-page is as follows:

Don Quixote, Vol. I. forming part of Cooke's Pocket Edition of Select Novels, or Novelist's Entertaining Library containing a Complete Collection of Universally Approved Histories Adventures, Tales &c. by the most Esteemed Authors. The remainder of the wording relates to the illustration.

The same series of engravings, with the portrait, probably for the first time, were also afterwards issued without text, together with illustrations from two other works, with the following undated title:

Cooke's Illustrations to Don Quixote, The Rambler, and Hudibras.

91.

A set of 1 portrait, 1 frontispiece, and 20 engravings: The portrait, surrounded by a single and a double line, measures, from outer line to line, $5\frac{1}{4}$ by $3\frac{1}{2}$ inches = 133 by 88 mm., and is signed, within the lines, JOSEPH DEL CASTILLO la invento y dibuxo, F. BARTOLLOZZI sculp^t.; it represents Cervantes at a table, writing; on a tablet underneath, distinct from the portrait, is engraved the name Mig^l. de Cervantes Saavedra. The frontispiece and engravings, also enclosed by a single and a double line, measure, between the outer lines, $5\frac{1}{2}$ by $3\frac{1}{4}$ inches = 140 by 84 mm. The

former, destined for the third volume, has, at top, "III" and "Face Title," and bears the signatures, below, of ANTONIO CARNICERO del^t., W. BROMLEY sul^t.; the latter are signed by the following artists: ANTONIO CARNICERO 14, BERNARDO BARRANCO 6 (art. 72); these signatures are however quite arbitrary, some of the designs bearing Barranco's name being by A. Carnicero; further some are by I. and A. CARNICERO from the edition of *Madrid*, 1782 (art. 83); they are engraved and signed by W. BROMLEY 18, JOHN HALL 2. The engraving is good. Done for

The History and Adventures of the renowned Don Quixote. Translated, etc., by T. SMOLLETT, M.D. Ornamented with engravings, by the first Masters, from the Designs of the Madrid Royal Academy, etc. In Four Volumes. Dublin: John Chambers. 1796. 8°.

92.

A set of 1 portrait, 6 engravings in the text,¹ 48 full-page engravings: The portrait, in a frame, under which is a tablet on which is engraved Miguel de Cervantes Saavedra, measures $3\frac{1}{2}$ by $1\frac{7}{8}$ inches = 90 by 48 mm., and is signed J. LOPEZ ENGUID^s. del., T. LOPEZ ENGUID^s. sc.; it is similar to that of the edition of *Madrid, Ibarra*, 1780 (art. 72). The engravings in the text, or headpieces, one to each volume, are vignetted, and measure about 1 by $1\frac{7}{8}$ inches = 27 by 48 mm.; four are signed T. L. E., the other two are without signature. The full-page engravings, all in frames, with a tablet below bearing descriptions, in Spanish, of the subject of each plate, measure about $3\frac{5}{8}$ by $2\frac{1}{8}$ inches = 92 by 54 mm.; they are all designed by ANTONIO RODRIGUEZ, whose abbreviated signature they bear at the bottom of the tablet; they are also all signed, generally in an abbreviated form, by the following engravers: T. L. ENGUIDANOS 16, MANUEL ALBUERNE 8, PEDRO V. RODRIGUEZ 8, RAFAEL ESTEVE 4, ANTONIO VAZQUEZ 4, BART. VAZQUEZ 3, J. VAZQUEZ 2, M. BRANDI 2, BLAS AMETLLER 1. Two of these very pretty engravings are facsimiled in the *Iconografía* under Nos. 27 and 68. Done for

El Ingenioso Hidalgo Don Quixote de la Mancha, etc. Con Superior Permiso. Madrid en la Imprenta Real MDCCXCVII. 12°, 6 vols. The last three vols. date MDCCXCVIII.

Eight of the full-page engravings above noticed, somewhat worn, were again employed in the edition of *Zaragoza. Imprenta de Polo y Monge, Hermanos. 1832. Small 8°, 4 vols. See also art. 97.*

93.

A set of 2 portraits of Cervantes, 31 engravings, 2 headpieces, 3 maps: One portrait, a bust, clothed, a ruff round the neck, and surmounted by a wreath, standing on a square pedestal, on which is inscribed "Miguel de Cervantes

¹ In the *Iconografía* no mention is made either of the portrait or the engravings in the text; "48 láminas" only are noted.

Saavedra"; it is surrounded by four figures, and a landscape forms the background; size $5\frac{5}{8}$ by 4 inches = 143 by 103 mm.; signed RAF^L. XIMENO delineavit, P^{RE}. DUFLOS sculpsit. The other portrait, size $5\frac{1}{2}$ by 4 inches = 140 by 103 mm., in which Cervantes, in costume of the period, and at full length, is offering his book to a goddess seated on clouds, pointing to the temple of fame, behind whom is Mercury; there are three nude figures reclining on the ground, to left; it is signed MONNET delineavit, P^{RE}. DUFLOS sculpsit. Thirty-one¹ engravings, same measurements as above-mentioned portraits, are designed by AUG^N. NAVARRO 18, RAPHAEL XIMENO (including a bust-portrait of Dulcinea) 5, P. CAMARON 5, J. CAMARON 1, PARET 1, and one signed P^R.; engraved by MORENO TEJADA 10, PIERRE DUFLOS 18, Femme DUFLOS 3. The signatures vary slightly, sometimes initials only are used; in one or two instances TEJADA signs MORENO simply; on one engraving, or rather one state of the engraving, P. CAMARON is spelt with K; two are dated, in some states only, 1797. The signatures, sometimes reversed, are below, outside the design, except in a few instances where DUFLOS will be found within the design. These engravings, including the two portraits, exist in three states, viz., signed, unsigned, and in pure etchings (eaux-fortes). The two head-pieces in the text, heading the *Prologos*, measure 2 by $3\frac{3}{8}$ inches = 50 by 85 mm., and are signed PARET del. MORENO sc^L.; the former is dated 1796, the latter is undated, and partially vignettted (à claire-voie). The three maps are (1) *Demonstracion de la celebre Cueva de Montesinos*, with *Vista exterior de la entrada*, signed PARET del. on same sheet; (2) *Plano Geografico de las Lagunas de Ruidera y curso que hacen sus aguas sobrantes con el nombre de Rio Guadiana*; (3) *Carta Geografica de los Viages de Don Quixote y sitios de sus Aventuras*; this latter map is coloured. Done for

El Ingenioso Hidalgo Don Quixote de la Mancha etc. *Nueva Edicion corregida* etc., con nuevas estampas, etc., por D. JUAN ANTONIO PELLICER etc. *En Madrid por D. Gabriel de Sancha Año de MDCCLXXXVII.*² 8°, 5 vols.

In Vol. V., pp. 427 to 436, will be found a full *Explicacion de las Estampas*, including two signatures of Cervantes, making in all 40 items. Vols. IV and V are dated MDCCLXXXVIII.

The same series of plates will be found in the edition, *Madrid, en casa del editor Calle de Preciados 68, 1853.* 8°, 4 vols.

Although these engravings rank among the finest produced in Spain, their composition is not always happy, nor their drawing invariably correct. The figures are too lanky, and they lack movement. The costume, however, is fairly correct.

Mr. H. E. WATTS remarks: "The *nuevas estampas* promised are by Navarro,—of a hideousness equal to any of the old".

¹ "20 láminas" only are mentioned in the *Iconografía*, where two of the engravings are reproduced, Nos. 43 and 64.

² This edition is noted by COHEN, col. 104, as with "33 figures assez belles," most of the names being incorrectly spelt. M. E. CROTTET, col. 13, corrects the mistakes.

94.

A set of 1 portrait, and 24 engravings: The portrait, which measures $5\frac{1}{8}$ by 3 inches = 130 by 77 mm., represents Cervantes in an oval frame, against which leans, to left, an oval portrait of Don Quixote, and, to right, a lyre, etc.; underneath, a reclining girl at a fountain with two sheep and a dog; it is signed, with the point, by both designer and engraver, viz. F. M. QUÉVERDO del., and C. S. GAUCHER eff. incid. See art. 369. The engravings, which are surrounded by a strong line, enclosing, underneath, a space for inscription, which is however left blank, measure, from line to line, $4\frac{7}{8}$ by 3 inches = 125 by 77 mm.; they are numbered, at top, II. to XXV, the portrait, although unnumbered, counting as I.; Plates Nos. VII., XVII., XVIII., XXIII. are signed, by the point, and faintly, J. D. COULET, the others are unsigned; they are bad, reduced copies, sometimes turned, of the set by COYPEL and others (art. 22). Done for

Histoire de l'admirable Don Quichotte de la Manche, Traduite etc. Nouvelle Edition, etc. Avec Figures. A Paris, Chez Fr. Dufart, etc. An VI. (1798). 8°, 4 vols.

95.

A set of 9 engravings, of various sizes; plates 1 and 3 to 8 measure about $5\frac{1}{8}$ by 4 inches = 130 by 103 mm., plate 2, $5\frac{1}{4}$ by $2\frac{7}{8}$ inches = 135 by 75 mm., plate 9, 4 by $4\frac{1}{2}$ inches = 101 by 114; they have all, at the top, the words "*Don Quixote*," and are all numbered "Pl." 1 to 8 and "N°. IX"; the first eight have "Page" indications, the ninth has none; all are signed W. HOGARTH Inv^t; plates 1 to 8 are engraved and signed by I. MILLS, plate IX by W. SKELTON; all have, underneath, "Published March 1798". I have seen proofs of some of these plates without this indication. Published in Vol. III. of *Hogarth Illustrated by John Ireland. Pub. June 1, 1791, by J. & J. Boydell etc. 8°, 3 vols.* The third volume, or supplement, dates 1798. Third edition, 1812.

JOHN IRELAND observes concerning these:

Nine prints for Don Quixote. The first of these prints (The First Sally) is copied from a plate in Jarvis's quarto translation of this inimitable work; it has neither painter nor engraver's name, but carries indisputable marks of the pencil and *burine* of Hogarth. The second (The Inn-Keeper), is from an unfinished print in my possession, which I think by the same artist. The six which follow were designed for Lord Carteret's Spanish edition, published in the year 1738, but as they are etched in a bold and masterly style, I suppose the noble peer did not think they were *pretty enough* to embellish his volume, and therefore laid them aside for Vandergucht's engravings from Vanderbank's designs (art. 39).

Concerning Plate 2, IRELAND remarks further:

The original of this print . . . was designed to represent the inn-keeper conferring the order of knighthood on Don Quixote, but for some cause, not now known, never finished. The artist probably intended that it should form a part of the series begun for Lord Carteret, but, the other six being discarded, never completed his design; though a slight outline of the Don kneeling to receive his new honours is discernible in the corner of the print: mine host, though a large man, is a less portly

personage than the author describes. The print is not in any of the catalogues of Hogarth's works, but the style leaves little doubt of the artist.

In the plate from VANDERBANK, in Jarvis's quarto, representing the whole scene, the innkeeper has a more than accidental resemblance to this figure.

The same nine prints appear in *Anecdotes of William Hogarth written by himself*: etc. London: J. B. Nichols & Son, 1833. In this issue, they are without any superscription, the words "*Don Quixote*" and the plate enumeration being below; further, they are now "Published by Nichols & Son, Feb. 1, 1832". They are also reproduced by process in Vol. III. of *Hogarth's Works*, published by Chatto and Windus, without date.

96.

A set of 24 engravings, measurement, exclusive of the space for description underneath the design, $3\frac{1}{8}$ by $2\frac{1}{8}$ inches = 80 by 55 mm., designed and signed by I. I. F. LEBARBIER 13, LEFEBVRE 11; engraved and signed by L. M. HALBOU, once written HALBON, 6, GODEFROY 4, COINY 4, DUMBRUN 4, MASQUELIER aîné 2, L. J. MASQUELIER 2, C. S. GAUCHER 2. There are "Tome" and "Page" indications above, and descriptions, in French, below the design; the indications and signatures are outside the line which finishes off the engraving; one only, that for Tom. 2, chap. XVI, pag. 387, is dated "an VII"; two have a third signature, between the two others, viz. COINY aqua fort. The same set exists before letters, *i.e.*, without indications or descriptions, some signed, others unsigned. "Jolie collection," says SIEURIN, "dont il y a des eaux-fortes et des épreuves avant la lettre". I have not seen the eaux-fortes. Two will be found reproduced in the *Iconografía* under Nos. 42 and 91. Done for

Don Quichotte de la Manche, traduit etc. par FLORIAN; ouvrage posthume orné de 24 figures. De l'imprimerie de P. Didot l'aîné. A Paris chez Deterville, etc. An VII.

Reprinted by C. Spilsbury of London in French, with impress: *A Paris: De l'Imprimerie de P. Didot l'aîné. Réimprimé à Londres, et se trouve chez Didier et Tebbett, etc. 1809. 12°, 6 vols.* The engravings accompanying this edition bear, below, "Pub. May 1, 1809, by Didier & Tebbett, 75 St. James' Str"; the signatures are omitted; in the description, under the engraving for Tome 6, Page 6, the following error, "aux" instead of "au," has crept in.

97.

A set of 1 portrait, 1 frontispiece, and 32¹ engravings in the text: The portrait, size $3\frac{1}{8}$ by $2\frac{1}{8}$ inches = 92 by 55 mm., is in an oval frame resting on a base, on which is the name Cervantes; below, outside the design, we read: IOANNES MORENUS DE TEXADA omnes hujus Historiæ Lamellas præter quatuor ab altero scalptas incidit

¹ In the *Iconografía* "35 láminas" are erroneously given.

Matrici *Ætatis suæ anno 60 ac 61*". The frontispiece, size $3\frac{11}{8}$ by 2 inches = 94 by 52 mm., signed PARETIUS del., MORENUS inc^t., represents a goddess pointing out the temple of glory to Don Quixote. The engravings measure, including the frame with which they are surrounded, $1\frac{3}{4}$ by $2\frac{1}{8}$ inches = 45 by 53 mm.; they are designed by F. ALCANTARA 18, PARET 14; and engraved by MORENO TEJADA 28, B. AMETLLER, 4; the signatures vary, being sometimes Latinised, at others abbreviated, e.g., ALC^A., ALC., PARETIUS, PAR^T., PT., MORENO, MORENUS, M^{no}., M^o., MNO. TEJADA, MNO. TDA. The designs are very charming, and the engraving delicate and fine. Two of these engravings will be found reproduced in the *Iconografía* as Nos. 13 and 54. Done for

El Ingenioso Hidalgo Don Quixote de la Mancha etc., *corregido denuovo, con nuevas notas, con nuevas viñetas, con nuevo analisis, y con la vida de el autor nuevamente aumentada por Don JUAN ANTONIO PELLICER* etc. *En Madrid por Don Gabriel de Sancha Año de MDCCCLXXXVIII*¹ 12^o, 9 vols. The last vol., containing the life of Cervantes, dates MDCCC.

98.

A set of 8 etchings,² size $3\frac{1}{2}$ by $2\frac{3}{8}$ inches = 90 by 60 mm., from designs by HONORÉ FRAGONARD, engraved by VIVANT DENON, without titles or indications; six have the signatures of both artist and engraver, generally abbreviated, inside the design; two are unsigned. I have the set before me, struck off in "sanguine" as well as black. The original drawing of one, Quixote knighted, is in the collection of M. Groult of Paris (art. 426); the engraving is turned, and the inn-keeper consequently holds the sword in his left hand. The etchings were done probably at the end of the last, or quite the beginning of the present, century, although the set before me was, I believe, struck off by the publisher Barraud. (See also art. 312).

99.

A set of 7 (?) engravings, size $17\frac{1}{2}$ by $26\frac{3}{4}$ inches = 450 by 680 mm., unsigned, with titles, in French and Spanish, quotations, four to eight lines each, also in French and Spanish, references, and publisher's name and address, underneath. As more than seven engravings are, I presume, required to complete the series, I give the French titles, etc., of those before me:

¹ M. E. CROTTET, who notices this edition at some length, mentions 8 vols. only; he ignores the portrait, and speaks of no more than "30 délicieuses vignettes à mi-page". The name of the engraver Tejada he spells incorrectly "Tepada". He appears to have confused the illustrations in this edition with those in that of *Madrid* MDCCXCVIII (art. 92) by Antonio Rodriguez, whose name he shortens to "Rodez". He qualifies these latter productions as "figures ravissantes".

² A portrait of Denon usually goes with the set, making nine etchings in all.

(1) "*La Fausse Princesse de Micomicon vient prier D. Quichotte de la remettre sur son Trone*, Liv. 4, ch. 29. A Paris chez J. B. H Bonnard rue S^t. Jacques, au Coq."

(2) "*Comme l'industrieux Sancho enchanta Madame Dulcinée*, Liv. 5. chap. 10." Publisher's name and address as above, but spelt Bonnar.

(3) "*Don Quichotte*, Liv. VI. Chap. XXI." Subject: Basilio pretending to kill himself. The publisher changed to la Veuve J. B. H Bonnard.

(4) "*Don Quichotte*, Liv. VI. Ch. XXX." Subject: Sancho introducing his master to the Duchess. Publisher, la Veuve J. B. H Bonnard, etc., as above.

(5) "*Don Quichotte arrivant chez le Duc, est desarmé par six jeunes filles qui lui servent de pages*. Liv. 6. Ch. 31." Publisher, la Veuve Bonnard, etc.

(6) "*Don Quichotte*, Liv. VII. Ch. XLI." Subject: Quixote and Sancho on the wooden horse, fancying that they are taken up in the air. Publisher, la Veuve J. B. H Bonnard, etc.

(7) "*Départ de Sancho pour l'Isle de Barataria* Liv. 7 Chap. 44." Publisher, J. B. H Bonnard, etc.

Executed probably about the end of the last, or beginning of this, century.

100.

SIEURIN notes: "50 gravures in-12, gravées par HARESWYN". I do not know this set, but suppose it may be intended for that noticed in art. 18*.

101.

A set of 6 rough wood-cuts, oval, vignetted, size about $3\frac{1}{4}$ by $2\frac{1}{2}$ inches = 83 by 65 mm., unsigned; numbered, at top, I to VI; one cut to each volume. Done for

Der sinnreiche Junker Don Quixote von la Mancha etc. *Uebersetzt von D. W. SOLTAU. Königsberg 1800 bey Friedrich Nicolovius. 8°, 6 vols.*

102.

A set of 1 portrait, 19 engravings, and 1 map: The portrait, vignetted, and in a shaded background, measures, without the shading, $3\frac{1}{4}$ by 3 inches = 83 by 75 mm.; it is signed ANKER SMITH A.R.A. ft.; it bears, underneath, the name of Cervantes, sometimes in solid, sometimes in open, letters, and "Published Jan^r. 1801 for W. Miller Old Bond Street". The engravings vary in size from $5\frac{1}{4}$ to $5\frac{5}{8}$ by $3\frac{1}{2}$ inches = 135 to 145 by 90 mm.; all are surrounded by a line, and have, underneath, a description of the subject, and "Published Jan^r. 1 1801, by W. Miller, Old Bond Street"; they bear the following signatures of artists: STOTHARD 7, JONES 1, BANKS 1, THURSTON 1, SHELLEY 1, unsigned 8; these latter are copied from the 4^o edition of *Ibarra* (art. 72); the eleven which are signed are original; of engravers: ARMSTRONG 3, FITTLER 3, FITLER 1, NEAGLE 2, J. NEAGLE 1, BYRNE 2, HEATH 1, J^s. HEATH 1, A. SMITH 1, ANKER SMITH 1, MILTON 1, COLLYER 1, P. THOMSON 1.

The engraving by MILTON after STOTHARD is reproduced as No. 45 of the *Iconografia*. Done for

The Life and Exploits of the ingenious gentleman Don Quixote de la Mancha. Translated etc. by CHARLES JARVIS, etc. Embellished with new Engravings, and a Map of part of Spain. In Four Volumes. London: Printed for William Miller, Old Bond Street. 1801. 8°.

At p. cxxvii of Vol. I. will be found "Directions for placing the Plates and Map". Reissued in 1810.

103.

From the notice of PIERRE MICHEL ALIX in *Les Graveurs du Dix-huitième Siècle* I extract the following :

Alix s'est occupé de la gravure d'estampes pour illustrer *Don Quichotte*, s'il faut en croire ce billet, adressé au citoyen Rigaud, galerie du Louvre : " Avant huit jours j'aurais l'avantage de présenter à Monsieur Rigaud une épreuve terminée de la troisième planche de *Don Quichotte*. Je le supplie, en conséquence, de remettre un petit à-compte à mon épouse, il m'obligera beaucoup. P. M. ALIX. Paris, 10 brumaire an 9." Et au bas, de la main de Madame Alix : " Reçu dix-huit livres à-compte comme dessus. Alix."—Au verso de la feuille, autre reçu : " Reçu du citoyen Didot la somme de dix livres pour solde de la planche de *Don Quichotte* représenté à cheval lisant et Sancho tirant du linge d'une valise, Paris, ce 9 frimaire an IX, femme Alix".

Vingt-huit livres pour une planche ! Où sont les beaux temps de la gravure ? On voit bien que la Révolution a passé par là. Après tout, c'est peut-être juste ce que valait la planche d'Alix.

I have not seen these engravings.

104.

A mezzotint, size $24\frac{1}{4}$ by $16\frac{3}{8}$ inches = 615 by 415 mm., with "Painted by THEOPHILUS CLARKE," "Engraved by WILL^m. SAY," entitled and further subscribed, "*Dorothea*. Vide *Don Quixote*. To the Right Hon^{ble} Lord Mulgrave the Print is respectfully inscribed by his Lordships most Obedient & Devoted Hum^{ble} Servant William Say London Published Dec^r 20 1802 by Will^m Say No 5. Quicksett Row, New Road, opposite Fitzroy Square." The word *Dorothea* is in open letters.

Say, who published this print himself, seems to have soon sold the copper, as we find coloured copies of the same with the word *Dorothea* in closed letters ; H. Macklin substituted for the engraver's name, after the word servant, and the place and date of publication altered to "London. Published Jan^r. 10th. 1804, by H. Macklin, N^o 39 Fleet Street."

This is a charming composition ; *Dorothea*'s position is natural, and her face expressive of great fear at being surprised by the three men whose heads appear above the bank behind her.

The same subject was again engraved by WILLIAM SAY on a smaller scale, viz., $12\frac{1}{4}$ by $7\frac{3}{4}$ inches = 310 by 195 mm. I have only seen the etching of it in the Print Room of the British Museum.

The original picture of CLARKE is in the possession of M. Groult of Paris.

105.

A set of 1 portrait, and 3 engravings: The portrait, which is oval and vignettèd, measures about $3\frac{1}{4}$ by $2\frac{1}{4}$ inches = 83 by 70 mm.; it is signed A. CARNICERO del. Madrid, K. MACKENZIE sc. London; it is further subscribed, "Cervantes Eng^d for Chapman & Lang's Edition of Don Quixote 1803". The engravings, which measure $4\frac{1}{4}$ by $2\frac{7}{8}$ inches = 108 by 74 mm., are surrounded by a thin line, have descriptions in English, with publisher's name, etc., as above, two being dated 1803, the third not; all are signed by the engraver MACKENZIE, two by A. CARNICERO as designer, the third, "Don Quixote demolishing the Puppet Shew," is unsigned, but is copied, and turned, from COYPEL's representation of that subject. (See art. 22). The set, which is of no value, was done for

The Adventures of the renowned Don Quixote de la Mancha. Translated, etc. by T. SMOLLETT, etc. Embellished with Engravings. In Four Volumes. Glasgow: Printed by and for Chapman & Laing, etc. 1803. 8°.

106.

A set of 4 engravings, size $3\frac{1}{8}$ by $2\frac{1}{2}$ inches = 100 by 64 mm., each plate containing four subjects in oval frames; each plate, one to each volume, is headed "Don Quichotte" and "Tom." 1 to 6, and is signed BIGANT sc.; the designs are copied from those of LEBARBIER and LEFEBVRE (art. 96); the engraving is fairly good. Done for

Don Quichotte de la Manche, traduit etc. par FLORIAN; etc. avec figures. A Paris, Chez Gide, rue Christine, n°. 5. An 1806. 12°, 6 vols.

The same engravings were used by H. Nicolle for his edition, same size and number of volumes, *A Paris*, 1809.

107.

A set of 1 portrait,¹ and 15 engravings: The portrait, surrounded by a faint line, measures, from line to line, $4\frac{1}{2}$ by $2\frac{5}{8}$ inches = 116 by 68 mm.; it has, underneath, the name Cervantès, and is signed CH^{LES}. DUSAULCHOY del^t, J. P. SIMON sculp^t. The engravings, of which three cross ways, measure about $4\frac{3}{8}$ by $2\frac{5}{8}$ inches = 112 by 68 mm.; all have, at top, "Tom." and "Pag." indications, and, underneath, quotations in French; all bear the signatures of the designer CHARLES DUSAULCHOY; and of the following engravers: DIEN 8, J. P. SIMON 3, BENOIST 1, J. MARCHAND 1, MARVÉ 1, and 1 unsigned. A specimen will be found in the *Iconografía*, No. 39. Done for

Œuvres choisies de Cervantès. Traduction nouvelle par H. BOUCHON DUBOURNIAL, etc. Paris Imprimerie des Sciences et des Arts, 1807. 8°, 8 vols.

Vols. IV., VI., and VIII. date 1808.

¹ Not noted in the *Iconografía*, where "15 láminas" only are given.

108.

An engraving, size $5\frac{1}{8}$ by 6 inches = 131 by 153 mm., entitled *Sancho at the Feast starved by his Physician*, signed HOGARTH pinx^t., T. COOK & SON sc.; it is surrounded by a line, underneath which one reads: "Published by Longman, Hurst, Rees, & Orme, May 1st. 1808"; turned from the original, to which it is in other respects fairly faithful (art. 38). Published in *The Genuine Works of William Hogarth; illustrated with Biographical Anecdotes, etc.*, by JOHN NICHOLS, and GEORGE STEEVENS, etc. London: Longman, etc. 1808-1810. 4°, 3 vols.

The same plate will be found used again, with addition, below, of the words, "Proof—Bishop Printer," but with date, etc., unaltered, in *The Works of William Hogarth; containing one hundred and fifty-nine Engravings, by Mr. COOKE, and Mr. DAVENPORT, with Descriptions etc.*, by the Rev. JOHN TRUSLER. London: Printed for J. Sharpe, etc., 1821. Fol., 2 vols.

109.

A set of 20¹ (?) engravings, surrounded by a thick line, size, from line to line, about $3\frac{1}{2}$ by $2\frac{1}{8}$ inches = 90 by 53 mm.; all have, under the design, within the lines, descriptions in Spanish, and, outside the lines, above, "Pag." and "Tom." indications, and below, left, the name PELEGUER; they are finely engraved, and are copied and re-engraved from those designed by ANTONIO RODRIGUEZ (art. 92). Done for

Historia del Ingenioso Hidalgo Don Quixote de la Mancha etc. Barcelona. En la Imprenta de Sierra, y Martí Año 1808. Con las licencias necesarias. 12°, 6 vols.

110.

A set of 1 portrait, 2 allegorical engraved title-pages, 16 engravings, 1 map: The portrait is imitated from that of the 4° edition of *J. Ibarra, Madrid, 1780* (art. 72); it is in a frame, and measures, from outer line to line, $5\frac{11}{16}$ by $3\frac{3}{4}$ inches = 145 by 95 mm.; the name Cervantes is on a tablet within the design; it is signed B. LANE sc., and is further subscribed, "Published by S. A. & H. Oddy, Oxford Street, 1808". The title-pages, or rather title-page, as the same design serves for both, are signed MACKENZIE sculp., and have the name of the publishers and date as above; they are vignettied, and represent Quixote, partially clothed, seated on a bank, a spear in his right hand; the head of Sancho grinning appears on the left, and behind is a windmill surmounted by a head, etc. The engravings, none of which are original, have tablets on top and bottom; on that above is engraved *Don Quixote*, on that below description of the subject of the plate; size about 6 by $4\frac{3}{8}$ inches = 153 by 111 mm.; they bear, underneath, the publishers' name as above, and dates 1808 and 1809, eight plates of each date; only three of them have the name of COYPEL,

¹ I say 20, which seems to be the correct number, although the copy I have examined has 19 only, viz., Vols. I. and II. 4 engravings each, Vol. III. 2 only, Vols. IV., V., VI. 3 each.

although seven are copied from the designs of that artist, and turned from the original engravings; one is copied and turned from that of TRESMOLIER same series (art. 22); five are copied from JNO. VANDERBANK (art. 39), but not turned, and the remaining three from other sets; although three only have the name of the inventor, they are all signed by the engravers, viz., B. LANE 11, BURKE 3, H. R. COOKE 1, MACKENZIE 1. The map, $8\frac{1}{2}$ by $10\frac{1}{2}$ inches = 215 by 268 mm., is unsigned. Done for

The Life and Exploits of the ingenious gentleman Don Quixote de la Mancha. Translated etc. by CHARLES JARVIS, etc. Embellished with Engravings. In two Volumes. London: Printed by W. Lewis, Paternoster-Row; For S. A. and H. Oddy, Oxford-Street. 1809. 8°.

III.

A set of 2 engraved title-pages with vignettes, and 2 engravings, serving as frontispieces, all signed T. UWINS del., J. VENDRAMINI sc.; all have descriptions, underneath. The engravings, which measure, including tablet underneath the design, $3\frac{5}{8}$ by $2\frac{1}{8}$ inches = 92 by 55 mm., are surrounded by a fine line, and bear, underneath, "Pub. by J. Walker, Paternoster Row, and J. Harris, St. Pauls Church Yard". There are impressions before all letters, and before the coppers were cut, also on Indian paper with letters. The engraved title-pages read:

The Adventures of Don Quixote Translated by TOBIAS SMOLLETT, M.D. etc. London: Published by J. Walker, etc. No date.

Whereas the printed title-page is worded:

The History and Adventures of the Renowned Don Quixote. Translated etc. by T. SMOLLETT, M.D. etc. London: Printed for J. Walker; (and twenty other firms), 1809. 12°, 2 vols.

II2.

A set of 4 engraved and illustrated title-pages, and 4 engravings, as frontispieces, designed by T. STOTHARD: The title-pages bear "London, Printed for John Sharpe, Piccadilly. 1809, C. Whittingham Printer Goswell Street," and "Drawn by T. STOTHARD, R.A.". The engravings, size 3 by $2\frac{3}{8}$ inches = 76 by 60 mm., are surrounded by a thin line, outside which "Painted by T. STOTHARD, R.A.," a description of each subject on an engraved tablet, with reference to "B." and "Ch.," and "London. Published by John Sharpe, Piccadilly, Jan. 1. 1809". Both title-pages and engravings are signed by the respective engravers, viz., C. ARMSTRONG, A. RAIMBACH, W. BROMLEY, F. ENGLEHEART. A pretty set. Done for

The Life and Exploits of the ingenious gentleman Don Quixote de la Mancha. Translated etc., by CHARLES JARVIS, etc. London: Printed by C. Whittingham, Goswell Street; for John Sharpe, opposite Albany, Piccadilly. 1809. 12°, 4 vols.

113.

A set of 6 engravings, size $3\frac{7}{8}$ by $2\frac{1}{2}$ inches = 100 by 64 mm.; in each engraving are four subjects in oval frames, signed MACRET Sculp., above, "*Don Quichotte*" "Tom." 1 to 6; they are the same as those of the edition of *Paris, Gide*, 1806 (art. 106), but the ornaments in the centres of the plates differ, and the engraving is very inferior. Done for

Don Quichotte de la Manche, traduit etc., par FLORIAN; etc. Avec Figures. Paris, Briand, etc. 1810. 12°, 6 vols.

114.

A set of 1 frontispiece, and 12 engravings, from designs by F. HAYMAN (art. 51): The frontispiece measures $6\frac{1}{2}$ by $3\frac{1}{2}$ inches = 165 by 90 mm., including ornaments above, and compartment below, the design; in the compartment is the word Frontispiece; it is signed F. HAYMAN delin., WARREN sculp., and is subscribed, "Published by J. Stratford, n 2, Holborn Hill, Feb^y. 2^d. 1811". Concerning this frontispiece, or rather that of art. 51, the publisher offers the following:

Explanation of the Frontispiece. In the Quarto Edition of Dr. Smollett's translation of *Don Quixote*, Hayman's Frontispiece appears without any description. The Editor of this Edition does not pretend to penetrate the full scope of the Painter's intention, but submits his ideas by way of explanation, leaving it to the Reader to alter, amend, or enlarge upon them as his own judgment shall dictate. In the Frontispiece the Designer seems to have imbibed the true spirit of Cervantes, and to have made a full display of the extravagance of Quixotism or Knight-Errantry. The strong Castles, which had been raised in the romantic ages of Chivalry, are here represented as falling to ruins on the appearance of Minerva, who by the mirror which she holds in her hand, reflecting the rays of science on the edifices of folly, exposes at once the ridiculous notions of romance. The gloom of falsehood being exposed, Truth hastily advances on the mansion of superstition, where the shield is suspended over the castle-gate; which she cleaves asunder, and by putting her hand against the gate the fabric gives way, the pillars separate into their different parts, and the massy building falls to the ground: While the Knight-Errant, with his Squire, placed in the shade, seem to be attempting to defend against the emanations of light and wisdom, two ladies who are travelling at a distance.

The engravings, all but one, are surrounded by one, or, in one case, two lines, and measure about $4\frac{5}{8}$ by $3\frac{3}{8}$ = 120 by 88 mm.; all have, underneath, references to "Book" or "Vol." and "Chap.," with a short description; all, except four, bear the signature of the designer; and are engraved, and signed by A. WARREN 2, M. N. BATE 2, DEEVES 2, F. DEEVES 1, P. AUDINET 1, unsigned 4. Done for

The History and Adventures of the renowned Don Quixote. Translated etc., by Dr. SMOLLETT etc. Embellished with a superb series of Engravings. London. Printed by S. Rousseau, etc. For J. Stratford, etc. 1811. 8°, 2 vols.

Published in parts, in pink wrappers, on which we read: "Embellished with HAYMAN's original Humorous Frontispiece Engraved by C. WARREN".

115.

A set of 4 engravings, size $3\frac{7}{8}$ by $2\frac{1}{2}$ inches = 98 by 63 mm.; in each engraving

are four subjects in oval frames, unsigned; above, "*Don Quichotte Tome*" I to IV; they serve as frontispieces, one to each volume; the subjects are the same as in art. 106, but generally otherwise arranged, and sometimes turned. Done for

Don Quichotte de la Manche, traduit etc., par FLORIAN, etc. Paris, chez Ant. Aug. Renouard, etc. M.DCCC.XII. 12°, 4 vols.

116.

A set of 1 portrait, and 39 engravings, size $3\frac{7}{8}$ by $2\frac{3}{8}$ inches = 98 by 60 mm. : The portrait is imitated from that of the edition of *Madrid, Joaquín Ibarra, 1780* (art. 72). The engravings are also reductions of some of those of that edition, and of the edition of same publisher 1782 (art. 83), consequently after the CARNICEROS; they are unsigned; they have, at top, "Tom." and "Pag." indications, and, under the design, a space, $\frac{3}{8}$ of an inch = 10 mm., is lined off, as if for a description, but has been left blank; this space is included in my measurement. They also exist without the "Tom." and "Pag." indications. The engraving is fine, but not very effective. Done for

El Ingenioso Hidalgo Don Quixote de la Mancha, etc. Nueva Edicion, conforme en todo á la de la Real Academia Española, hecha en Madrid en 1782. etc. Edicion hecha baxo la direccion de JOSE RENÉ MASSON. etc. En Paris, por Bossange y Masson, calle de Tournon, n. 6. y en Londres, 14. Great Marlborough Street, etc. 1814. 8°, 7 vols.

QUÉRARD considers this a "belle et bonne édition," and supplies the following information respecting it:

In-18. pap. fin d'Auvergne, figur. 36 fr.; pap. vélin, fig. avant la lettre, 60 fr.; et pap. vélin, avec les figur. color., 90 fr.—in-8, pap. ordin. 35 fr.; pap. fin d'Auvergne, 54 fr.; pap. vélin, fig. avant la lettre 108 fr.; pap. vélin, avec les figur. color., 140 fr.

117.

A lithograph, size $5\frac{7}{8}$ by 7 inches = 137 by 177 mm., signed H. VERNET 1818; no title. Don Quixote, mounted, and at full gallop, sees the figure of his squire tossed on other side of the wall. The drawing is good and spirited.

118.

A set of two engraved and vignetted title-pages, and 2 engravings, serving as frontispieces, sizes, of the vignettes, about $2\frac{3}{8}$ by $2\frac{3}{8}$ inches = 60 by 60 mm., of the engravings, $3\frac{5}{8}$ by $2\frac{1}{2}$ inches = 94 by 55 mm., surrounded by a thin double line; all are signed T. UWINS del., A. W. WARREN, sculp., and have, underneath, descriptions of the subjects, and references. They are well drawn and finely engraved. They exist on China paper before letters, *i.e.*, the vignettes are unsigned, while the engravings bear the name of artist and engraver in italics, under each other below

the engraving, in the middle. One engraving is facsimiled in the *Iconografia*, No. 76. The wording of the engraved title-pages is :

The Life & Exploits of Don Quixote, de la Mancha. London. Published by J. Walker & the other Proprietors. 1818.

Whereas the printed title-page reads :

The History and Adventures of the renowned Don Quixote: Translated etc., by T. SMOLLETT, M.D. etc. London. Printed for J. Walker, etc. 1818. 12°, 2 vols.

Reprinted, in same form, by *T. Noble*, 1846. The same engravings, much worn, appear in the edition, same size, of which the undated printed title-page bears impress : *London : G. F. Isaac & Co., 25 Bread Street.*

Although the artist, translator, publisher, etc., are identical, and the size and style of the engravings are the same, the set is distinct from that noticed in art. 111.

119.

A set of 74¹ engravings, of which forty-eight full page, and twenty-six² vignettes, or head and tailpieces in the text, from pictures by ROBERT SMIRKE : The engravings measure about 4½ by 3¾ inches = 115 by 95 mm., are surrounded by two lines, have, underneath, descriptions, in English, and "Published Aug^t 12 1817 by T. Cadell & W. Davies Strand London"; they are all signed R. SMIRKE Esq^r R.A. pinx; and by the following engravers: F. ENGLEHEART 12, R. GOLDING 9, A. RAIMBACH 6, J. FITTLER 4, J. SCOTT 3, A. SMITH 3, ANKER SMITH 1, J. HEATH 2, CHAS. HEATH 1, C. HEATH 1, CHA. WARREN 1, C. WARREN 1, J. MITAN 1, FINDEN 1, W. FINDEN 1, C. ARMSTRONG 1. Two are reproduced in the *Iconografia*, Nos. 28 and 63. The vignettes, which vary somewhat in size and form, are unsigned, but have publishers' name and date of publication, as above. This description applies to the set as it is found in the ordinary editions of the book for which it was done, viz. :

Don Quixote de la Mancha. etc. Embellished with Engravings from Pictures painted by ROBERT SMIRKE, Esq. R.A. In Four Volumes. London: Printed for T. Cadell and W. Davies, etc. 1818. 8°.

The translation is by MARY SMIRKE. There is, in Vol. I., an "Order of the Plates," which includes only the forty-eight full page engravings, called in the preface, "graphic decorations".

This lovely series of illustrations, full of grace, delicacy, and poetic feeling, of which the one shortcoming would seem to be that they are not sufficiently Spanish in character, exist in three states. LOWNDES, usually careless with regard to illustrations, is explicit in the present instance. He says: "A few sets of the 74

¹ COHEN notes, in error, "70 figures et 14 vignettes," and guesses at the date, "publiée au commencement de ce siècle".

² SIEURIN gives "14 fleurons," the error which COHEN seems to have copied; his total, however, of "74 gravures" is correct.

illustrations were taken off separately in folio, on India paper, at 15 guineas ; proofs before all letters, at 25 guineas. Now about half this value. A set of artist's proofs, with touched proofs, variations, and etchings, valued at 80 guineas, is in the possession of Godfrey Windus, Esq." The more minute description of these different states may be left to SIEURIN, a Parisian print-seller, and consequently particular in such matters. He writes :

Je connais trois états de cette superbe collection. 1^{er} état. Les gravures in-folio avant la lettre, soit sur blanc ou sur chine, ont un léger filet encadrant le sujet ; les noms de peintre et de graveur, écrits d'une finesse extrême, et au milieu : *Cadel* (should be *Cadell*) et *Davies*.

Il a été tiré un très-petit nombre de ces épreuves avant la lettre, livrées, aux souscripteurs dans un portefeuille et se vendent de 700 à 800 fr. la collection.

I have this set before me on India paper ; it is accompanied with a title-page : *Engravings, illustrative of Don Quixote, from Pictures by ROBERT SMIRKE, Esq. R.A.*, on the verso of which begins a "List of the Plates," concluded on another sheet, both in folio ; both engravings and vignettes are here given in their order in the book, 1 to 74. To return to SIEURIN :

2^e état. Les grandes gravures seules ont la légende légèrement tracée en petites lettres, à simple trait et en une seule ligne ; parfaitement tirées sur papier de Chine in-folio, et livrée également dans un portefeuille . . . magnifique collection . . . que l'on considère comme le chef-d'œuvre de la gravure anglaise.

3^e état. Les grands cuivres furent coupés, et la légende au bas des grandes estampes fut mise en grosses lettres. C'est ainsi qu'on les trouve dans l'édition de Londres, 1818. Dans quelques exemplaires, les 14 (?) jolis fleurons ont été tirés sur chine et recollés à leur place après l'impression.

In his mention of this set¹ M. BERALDI observes :

Il y a un état rarissime, où la plupart des planches sont non seulement avant toute lettre, mais aussi avant le filet d'encadrement et avec les noms d'artistes à la pointe (1.000 fr. vente Paillet, et 1.100 fr. Sieurin). Vient ensuite l'état avant la lettre.

Mr. H. E. WATTS, who is unable to find any illustrations for *Don Quixote* to his liking, stigmatises these as "strikingly unlike anything in the text".

120.

A set of 1 portrait, 1 engraved and vignetted title-page, 16 engravings, all unsigned : The portrait, measuring $3\frac{5}{8}$ by $2\frac{7}{8}$ inches = 93 by 75 mm., has, underneath, the words "Don Quixote de la Mancha". The engravings, measuring about 4 by $2\frac{7}{8}$ inches = 102 by 73 mm., have all a description of the subject, in italics, underneath, and are very finely engraved. In the volume to which they belong no indication of either artist or engraver is given, but in the publisher's advertisement we read that they are by J. PHILLIBROWN, from Designs by ROBERT SMIRKE (art. 119). Done for

¹ *Les Graveurs du XIX^e Siècle*, XI., 151.

Don Quixote de la Mancha, etc. embellished with Illustrations on Steel. London: Charles Daly, 17, Greville Street, Hatton Garden. 12°, no date.

The wording of the engraved title-page is somewhat different.

121.

An oval engraving, surrounded by a line, size, from line to line, $6\frac{1}{8}$ by $4\frac{5}{8}$ inches = 155 by 118 mm., subscribed, "Engraved by ISAAC TAYLOR JUN^r., from a Drawing by ROBERT SMIRKE".¹ The incident depicted is Sancho pronouncing judgment. The subject is not to be found in the long set after Smirke (art. 119).

122.

A wood-engraving, size $7\frac{1}{8}$ by 6 inches = 180 by 153 mm., signed, outside the design, SMIRKE, inside, W. J. LINTON sc., outside, and underneath, "No VII". Subject: Sancho relating his story to the Duchess. Sancho is seated in the middle of the room, behind him is a squirrel on a perch; on the right stands the dueña, and a kneeling girl holds back a dog; on the left the duchess is seated, and two women stand behind her. In the long set after Smirke (art. 119) this subject is represented by a headpiece only, from which the present engraving differs in many respects, and contains more figures and accessories.

123.

A set of 6 engravings after SMIRKE, engraved by JOHANNOT and COUPÉ. This set, said to exist also before letters, I have not seen, nor do I know if it is complete with six engravings.

124.

A set of 1 frontispiece, and 32 engravings, size about $3\frac{3}{4}$ by $2\frac{1}{2}$ inches = 96 by 63 mm., signed F. NOVELLI inv. e inc.,² and with descriptions, in Italian, underneath: The frontispiece has a small portrait of Cervantes, surrounded by a frame bearing his name, let into the design, at top. The engravings have "Vol." and "Pag." indications. Two are reproduced in the *Iconografia* under Nos. 35 and 69. Done for

L'Ingegnoso Cittadino Don Chisciotte della Mancia etc. Traduzione novissima etc. Venezia etc. Alvisopoli M.DCCC.XVIII. etc. 8°, 8 vols.

In their preface the editors write:

Agli ornamenti graditi delle leggiadre figure in rame, dei quali va priva ogni edizione fatta sinora in Italia, quando non ne mancano tante splendide di Spagna, di Olanda, di Francia e d'Inghilterra, noi

¹ I have seen only one impression of this engraving, which is cut down, so that there may be other lettering.

² In spite of this indication, SIEURIN says "32 gravures in-8°, gravées par NICOLINI. Venise, Alvisopoli, 1818-19," thus omitting mention of the frontispiece.

abbiamo voluto supplire, e speriamo che si troverà ottima la scelta che abbiamo fatta dell' esperto e franco disegnatore e incisore all' acqua forte signor Francesco Novelli veneziano. Le stampe, che saranno tutte di sua invenzione e incisione, si troveranno esprimenti i soggetti con verità e con bell' effetto pittoresco. Ogn' intelligente conosce che meglio dell' opera di un diligente ma servile bolino riesce assai più apprezzabile quella libera e franca incisione all' acqua forte, colla quale l'artista confida al rame, quasi d'improvviso, l'opera del suo ingegno e della sua mano.

A year later the same engravings were reissued in a single volume, with a page of letter-press for each engraving; the descriptions underneath and the signature remain, but the "Vol." and "Pag." indications, at top, are effaced, and the plates are numbered, above, including the frontispiece, I to XXXIII. This volume is entitled:

Le Luminose Geste di Don Chisciotte disegnate ed incise da FRANCESCO NOVELLI in XXXIII Tavole con Spiegazioni Venezia Tipografia di Alvisopoli 1819. 8°.

The title-page is engraved. There were struck off of this volume "due soli esemplari impressi in carta colorata di Francia".

125.

A set of 1 portrait, and 20 engravings, size 5 by 3 inches = 128 by 78 mm: The portrait,¹ in an oval frame inscribed with name in full, stands on a base ornamented with a snake, a double head, a wreath, and a riband bearing the following inscription: "Vivet et a nullo tenebris damnabitur aevo. Lucano"; it is signed B^s. ATRIETTLER lo dibujó y grabó. The engravings bear, at top, "Lam." I to XX, and "T." and "p." indications; they are all signed by both artist, J. RIVELLES inv. y dib.; and the engravers, ALEJA^o BLANCO 10, T. LOPEZ ENGUIDANOS 10, lo gr^o. Two of these pretty engravings are reproduced in the *Iconografia* under Nos. 7 and 89. The author possesses ten of RIVELLES' original drawings, together with two studies for the same, and two studies of heads of Don Quixote. Done for

El Ingenioso Hidalgo Don Quijote de la Mancha etc. Cuarta Edicion. Corregida por la Real Academia Española. etc. Madrid en la Imprenta Real. Año 1819. 8°, 5 vols.

Mr. H. E. WATTS considers these plates "not quite so bad as those in preceding editions, though still bad enough".

126.

A set of 24 engravings, size $4\frac{1}{4}$ by $3\frac{1}{4}$ inches = 110 by 83 mm., surrounded by a line; they have all, underneath the design, a short description of the subject, and "Published by Tho^s. M^oLean, Feb^r. 1, 1819"; designed by I. H. CLARK, although thirteen only bear his signature, within the design. They are well conceived and executed. The series, which was engraved for colouring, and is generally, but not always, found coloured, is now difficult to procure. Done for

¹ Which SIEURIN omits to mention.

Don Quixote de la Mancha. Translated etc. by CHARLES JARVIS, Esq. embellished with twenty-four highly finished engravings, from drawings designed expressly for this edition. In Four Volumes. London: Printed for T. M'Lean, etc. 1819. 8°.

127.

A set of 1 portrait, and 12 engravings: The portrait, in a frame measuring $4\frac{5}{8}$ by $3\frac{5}{8}$ inches = 116 by 94 mm., represents Cervantes in a ruff, with pointed beard and moustache; underneath we read: "Miguel de Cervantes de Saavedra, Geboor. 1547.—Gestorv. 1616". The engravings, which measure $5\frac{1}{2}$ by $3\frac{3}{8}$ inches = 140 by 88 mm., are, like the portrait, almost in outline; they are unsigned, and have, underneath, a quotation from the text, in Dutch, and "bl." indications; they are finished off with a line, and are rough and poorly drawn; six go to each volume. Done for (engraved title-page only)

De Ridder Don Quichot van Mancha, etc. Versneeden naar den Hedendaagschen smaak, en verrykt met afbeeldingen eener nieuwe uitvindinge. met platen. Nieuwe Uitgave. Te Amsterdam, bij J. C. van Kesteren. MDCCCXIX. 8°.

128.

A set of 1 frontispiece, and 15 engravings: The frontispiece, surrounded by a line, measures $3\frac{1}{2}$ by $2\frac{1}{2}$ inches = 88 by 65 mm., and is signed COUPÉ scul.; it represents the Don in his library, feeling, with one finger, the point of his spear. The engravings, which are vignetted, measure about $3\frac{1}{2}$ by $2\frac{3}{4}$ inches = 90 by 70 mm., and are signed by the following engravers: COUPÉ 4, B^y. ROGER 3, SISCO 2, (C.) JOHANNOT 2, LEROUX 2, SIXDENIERS 2; two are dated 1820, two 1821; they form a very pretty set. SIEURIN says: "Il y a des eaux-fortes, des épreuves avant la lettre, blanc et chine". I may note that the frontispiece is sometimes found with a space underneath, as if for an inscription. Done for

Don Quichotte de la Manche, traduit etc. par FLORIAN, etc. Paris, chez Ant. Aug. Renouard, etc. M.DCCC.XX. 12°.

Forms 4 vols. of *Œuvres de Florian* (20 vols.). Reprinted, Paris, Ladrangé, etc., Furne, etc. MDCCCXXIX. The same plates were used by Victor Lecou in his edition of *Don Quichotte, Paris*, 1845, "Orné de 16 gravures sur acier". 8°, 2 vols.

129.

A set, probably incomplete, of 1 frontispiece, and 5 engravings, size $3\frac{1}{2}$ by $2\frac{1}{2}$ inches = 88 by 65 mm., all surrounded by a line, and with space underneath for inscription: The frontispiece is identical with that noticed in the last art. 128, signed COUPÉ scul. The engravings are signed COUPÉ scul., or sc. 3, C. JOHANNOT sc. 2; two of those by COUPÉ are different from those noted in art. 128. I have them before me in pure etchings (eaux-fortes), without signatures, as well as in the finished engravings. I know not for what edition these engravings were done.

130.

A set of 4 engraved and vignetted title-pages, and 20 engravings,¹ size 3 by 2½ inches = 77 by 65 mm., the vignettes rather larger; all bear "Drawn by R. WESTALL R.A., Engraved by CHAS. HEATH"; all have the title *Don Quixote*, and "London, Published by Hurst, Robinson & Co. 90 Cheapside, 1820," with "Vol." and "Page" indications; the engravings are surrounded by a double line. A very charming series, of which two are reproduced in the *Iconografia* under Nos. 29 and 79. Done for

The Life and Adventures of Don Quixote de la Mancha. A New Edition: with Engravings from Designs by RICHARD WESTALL, R.A. In Four Volumes. London: Printed for Hurst, Robinson, and Co. Cheapside. 1820. Small 8°.

These engravings, on China paper, signed, and fully lettered, are also found in an album entitled:

A Series of Engravings, illustrative of the Life and Exploits of Don Quixote de la Mancha. Executed by CHARLES HEATH from Drawings by RICHARD WESTALL, Esq. R.A. London: Printed for Hurst, Robinson, and Co., (late Boydell,) 90 Cheapside. 1820.

They are preferable in this state. SIEURIN says: "Il y a des tirages avant la lettre, blanc et chine". I have not seen them.

131.

An engraving, "estampe, in-4, en l., publiée vers 1820, *Don Quichotte*," designed by MARTINET, engraved by JEAN PIERRE MARIE JAZET. Noted by M. BERALDI.

132.

Also, "pièces sur *Don Quichotte*," engraved by J. P. M. JAZET, after SCHALL, published about 1820, which I have not seen. Noted by M. BERALDI.

133.

"Deux sujets sur *Don Quichotte*," engraved by EUGÈNE JAZET, after SCHOPIN. Noted by M. BERALDI.

134.

Two mezzotints, size about 12 by 18 inches = 305 by 455 mm., engraved by CHARLES TURNER from paintings by J. PORTER. I possess them in proofs, struck off by Turner himself, and before all letters or signatures. I have seen no other impressions. The subjects are: (1) The return of Quixote, with eight figures and two animals; (2) Quixote attired by the maidens of the duchess, Quixote, Sancho, and seven females.

¹ In the *Iconografia* only "23 láminas" are mentioned.

135.

A set of 4 engraved title-pages, each with a finished vignette, and 8 vignetted engravings almost in outline, measuring about 3 by $2\frac{1}{2}$ inches = 77 by 65 mm. and smaller: The former have, underneath, "Pag." indications. The latter references to both "Tom." and "Pag.". All are signed by the designer, DEVERIA; and by the following engravers: SIMONET jeune 6, VALLOT, who sometimes adds "aqua fortis," 4, RUBIERRE 1, TOUZÉ 1. There exist impressions of the title-vignettes without the titles, and unsigned; and of the engravings without the indications to their places in the work, and signed by both artist and engravers, in italics. This charming little set, one of which is reproduced as No. 73 of the *Iconografía*, was done for

L'Ingénieux Chevalier Don Quixote de la Manche. A Paris Chez Th. Desoer, etc. 1821. 12°, 4 vols.

136.

A set of 6 lithographs, size, of engraving, $23\frac{1}{2}$ by $16\frac{3}{4}$ inches = 598 by 425 mm., or from line to line, by which they are surrounded, and including the descriptions at the bottom, $24\frac{1}{2}$ by 20 inches = 620 by 510 mm.; all signed A. DEVERIA Lith., Imp. LEMERCIER, Paris, and further subscribed, "Paris (M^{on}. Aumont) François Delarue Succ. rue J. J. Rousseau, 10"; underneath each plate is an extract from *Don Quixote*, of several lines, in both French and Spanish. The designs are not absolutely original, but are, in several instances, inspired by those of COYPEL (art. 22).

137.

A set of 1 portrait, and 3 engravings: The portrait, small, is in a frame, upon which is the name Cervantes, and, below, "Engraved by FREEMAN, London, Published by J. Bumpus, 1821". The engravings, size $2\frac{3}{4}$ by $2\frac{1}{2}$ inches = 70 by 64 mm., have a very fine line round them; they are signed WAINWRIGHT sculp., and further subscribed, "*Don Quixote*, London, Published by J. Bumpus, 1821". They serve as frontispieces to Vols. II., III., and IV. of

The Life and Exploits of Don Quixote De la Mancha. Translated etc. by CHARLES JARVIS, Esq. In Four Volumes. London: Printed by W. Wilson, 4, Greville-Street, For J. Bumpus, Holborn-Bars; (and four others) 1821. 12°.

138.

A set of 1 portrait, 12 engravings,¹ and 1 map: The portrait, which measures $4\frac{7}{8}$ by $3\frac{1}{4}$ inches = 125 by 83 mm., is unfinished and unsigned, nor is it found in the ordinary copies of the edition for which it was destined; it represents Cervantes bare-headed, in turned-down collar and cloak, looking slightly on one side; it is in

¹ In the *Iconografía* "17 láminas" are noted in error.

an oval frame, the four corners of which are ornamented by branches of laurel. The engravings, measuring $4\frac{3}{8}$ by $3\frac{3}{8}$ inches = 112 by 86 mm., are without lettering; they are from designs by EUGÈNE LAMI 8, two of which are signed LAMIE, one without signature, and HORACE VERNET 4, signed; engraved and signed by F. LIGNON 7, CARON 2, PREVOST 1, LEROUX 1, BURDET 1. One of the engravings after Lami is reproduced as No. 58 in the *Iconografia*. Concerning this beautiful series SIEURIN makes the following observation:

La collection des gravures devait avoir, pour Don Quichotte, 14 sujets, 4 d'HORACE VERNET et 10 d'EUGÈNE LAMI. Deux dessins de ce dernier n'ont pas été terminés; un seul existe à l'état d'eau-forte, très-rare à trouver (I have not seen it), ainsi que l'eau-forte du portrait de Ceryantes. Il a été tiré des eaux-fortes, des épreuves avant la lettre papier de Chine, et enfin quelques collections seulement sur papier de Chine double et qui sont très-rares; elles contiennent 12 estampes pour Don Quichotte.

Some of the etchings (eaux-fortes), not the finished engravings, are signed and dated BLANCHARD 1820.

I have before me a set of the proofs, on China paper, just mentioned; some are unsigned, others are signed with the point in a character different from the ordinary impressions; two are dated 1820, and two 1821; three bear, at the extreme bottom left corner, DROUARD Imp.; possibly they consist of two states combined. The map, finely engraved to scale, is "dressée d'après les observations faites sur les lieux par BORY DE ST. VINCENT". Done for

Le Don Quichotte traduit etc. par H. BOUCHON DUBOURNIAL, etc. Nouvelle Édition, revue, corrigée, ornée de douze gravures, et de la carte du voyage. Paris, Méquignon-Marvis, etc. M.DCCC.XXII. Large 8°, 4 vols.

The edition should have comprised the complete works of Cervantes, but was never terminated.

139.

A vignetted engraving, size about $3\frac{5}{8}$ by $7\frac{3}{4}$ inches = 94 by 198 mm., unsigned, but subscribed "*Don Quixote*. London, Published by S. & I. Fuller, 34 Rathbone Place, 1823". The scene represented is that in which Quixote makes love to the peasant women. The drawing is good, and the composition displays force and humour, although the execution is rough.

140.

A set of 1 engraved title-vignette, and 24 wood-cuts; from designs by ROBERT CRUIKSHANK: The title-vignette, used twice, is signed W. O. KNIGHT, sc. The wood-cuts, vignetted, measure about $3\frac{1}{8}$ by $4\frac{3}{4}$ inches = 80 by 120 mm.; none are signed by the artist, but five bear the signature of the engraver, SEARS; they are of no great merit. Done for

The Life and Exploits of Don Quixote de la Mancha. Translated etc. by CHARLES JARVIS, Esq. In Two Volumes. London: Knight and Lacey, Publishers, Paternoster Row. 1824.

So reads the printed title-page. There is besides to each vol. an engraved title-page, undated, but which gives in addition: "Illustrated by 24 Designs by CRUICKSHANK" (sic). The work was issued in weekly parts, in a coloured paper wrapper embellished by an allegorical wood-engraving signed SEARS sc. *Don Quixote* was the first novel of "The Foreign Fabulist," in which series the publishers contemplated issuing "the whole of the standard Foreign Novels, Tales & Romances". There is a leaf of incorrect "Directions for placing the Cuts".

Republished in 1828, 1831, and in 1838, by Jones & Co., Acton Place, with the same wood-blocks, somewhat worn, and with a portrait, size, including frame and lines in which it is enclosed, $5\frac{5}{8}$ by $3\frac{3}{4}$ inches = 144 by 94 mm., signed B. LANE sc., and with the name Cervantes underneath.

141.

A set of 1 portrait, and 9 engravings: The portrait, in an octagon frame, with spear, sword, etc., and surmounted by a cupid, measures, within the frame, $2\frac{3}{8}$ by $1\frac{7}{8}$ = 60 by 47 mm.; it has, at top, "*Don Quichotte*, Tome 1^{er}," and, at bottom, the name of Cervantes; it is signed CHOQUET del., SUZINOT sculp. The engravings have all quotations, in French, underneath; eight have, at top, "Tome" indications, and the title *Don Quichotte*, one has *Don Quichotte* only, eight are signed by the designer CHOQUET; and by the following engravers: J. B. PFITZER 4, LEJEUNE 2, POURVOYEUR 1, MONCEAU 1, and one is entirely unsigned. A series of no great importance. They exist on India paper, with the signatures, but without the quotations or indications. Done for

Histoire de l'admirable Don Quichotte de la Manche; traduite etc. par FILLEAU DE SAINT-MARTIN. Paris, Delongchamps, etc. 1824. 12°, 10 vols.

142.

A set of 6 engravings, size about $4\frac{1}{2}$ by 3 inches = 115 by 75 mm., all with quotations, in German, underneath; two only are signed JOH. VOLTZ inv., JOS. HUTTER sc.; poor in drawing, weak in design, and thin in engraving. Done for

Leben und Thaten des edeln und tapfern Ritters Don Quixote von la Mancha etc. Zur Unterhaltung und Belustigung der Jugend neu bearbeitet von LUISE HÖLDER. Mit Kupfern. Ulm, in der J. Ebner'schen Buchhandlung 1824. 8°.

143.

A set of 1 portrait, and 5 engravings, size about $4\frac{1}{4}$ by $3\frac{1}{4}$ inches = 110 by 82 mm., all surrounded by three fine lines, and signed by both artist and engravers: The portrait is signed DEVÉRIA del., LEFÈVRE J^{ne}. sc., and has, underneath, the name Cervantes within a flourish. The engravings, one to each volume, have, at top, "*Don Quichotte* Tom. II." to VI., and, underneath, descriptions, in French; they

are signed by the artist, DEVÉRIA; and by the following engravers: A. FAUCHERY, DÉQUEVAUVILLER, SIXDENIERS, P. PELÉE; that to Vol. II. has no signature of engraver. In this state the engravings appear in the published book, but I have them before me in proofs, both on ordinary and India paper. The portrait is signed, by the point, by both artist and engraver, and has, on the ordinary paper, the name "Cervantes," underneath, in open letters, and without any flourish; on the India paper "Cervantes" is omitted, but the signatures remain. The engravings are without the descriptions; that for Vol. II., on ordinary paper, has, above, "Don Quichotte Tom. II," and is signed DEVÉRIA del^t. only, whereas on the India paper the superscription falls away, while we find, done by the point, the signatures of DEVERIA del^t., L. DELAISTRE Sculp^t., and the date 1825; that for Vol. III. is without signatures on the ordinary paper, but, on the India paper, it has the signatures of artist and engraver, as well as the date 1825, all done by the point; that for Vol. IV. has the signatures, by the point, of both artist and engraver on both papers; those for Vols. V. and VI. have, on both papers, the signatures, by the point, of both artist and engravers, as well as the date 1825. SIEURIN remarks: "Les épreuves avant la lettre sur chine sont très-rares". Done for

Histoire de l'admirable Don Quichotte de la Manche. Traduction de FILLEAU DE SAINT-MARTIN; avec un Essai sur la Vie et sur les Ouvrages de Cervantes, par M. AUGER, etc. Paris, Delongchamps, etc. 1825. 8°, 6 vols.

The same set will be found in the *Œuvres posthumes de Florian, etc. Don Quichotte de la Manche. Paris, chez Ménard, etc. 1837. Don Quixote* occupies three volumes; Vols. II. and III. are dated 1838. Although the engravings, as now used, refer to three, instead of six, volumes, the vol. indications remain unaltered.

The same set, very much worn, was again used in the edition, *ornée de Gravures Dessinées par DEVERIA. Paris, Corbet Aîné, 1839.* Here the set, including the portrait, is numbered, at top, I. to VI.; all are enclosed in a frame formed of three sets of lines; all are signed, and the engravings have, underneath, but within the lines, quotations, in French, and in open letters. The title-page is adorned with a vignetted woodcut representing the Don attacking a windmill, signed, within the design, PORRET.

The subjects chosen, style of design, and manner of engraving differ entirely from the set noticed in art. 135.

144.

A set of 8 engravings, size $3\frac{3}{8}$ by $2\frac{3}{8}$ inches = 88 by 60 mm., unsigned; at top, "T" and "P" indications, below, descriptions of the subjects, in French; one engraving to each volume. That for Vol. II. is reproduced in the *Iconografia* as No. 34.

*Histoire de l'admirable Don Quichotte de le Manche; traduite etc. par FILLEAU DE SAINT-MARTIN.*¹ *A Paris, chez Salmon, etc.* 1825. 12°, 8 vols.²

The last three vols. are devoted to the continuation.

144*.

QUÉRARD notes an edition, in Spanish, "*Blois, Aucher-Éloi, y Paris, Baudry*, 1825, 6 vol. in-32, con laminas, 18 fr.," and adds:

Celle édit. fait partie d'une petite collection d'auteurs espagnols, que les mêmes libraires se proposent de publier successivement, intitulée: *Collecion de las mejores obras escritas en lengua espanola* (sic).

145.

Two mezzotints, size 12 by 18 inches = 305 by 455 mm., engraved by WILLIAM SAY, from pictures by J. PORTER: The subjects are (1) the destruction of Quixote's library, and (2) the starting on the hunting expedition from the Duke's castle; in the former there are four figures, in the latter seventeen figures, four horses, one ass, two hounds. I have seen these two engravings in the Print Room of the British Museum in pure etching (eaux fortes), and in proofs before all letters. Published in 1826.

146.

Two mezzotints, size 12 by 18 inches = 305 by 455 mm., engraved by CHARLES TURNER, from pictures by J. PORTER: The subjects are (1) The preparation for the departure, and (2) the return of Quixote; the former is an interior, in which are the Don, his squire, and seven females; in the latter the knight is being helped from his horse before the door of his house; there are in the composition, in all, four men, two women, two boys, two horses, with trees and distant undulating country. I possess these two engravings in proofs, before all letters, and have seen no other copies. They were published probably in the same year, 1826, as the two engravings by W. Say, from pictures by the same artist (art. 145).

147.

A set of 1 portrait, and 15 engravings, all surrounded by a thin line: The portrait measures $2\frac{7}{16}$ by $1\frac{3}{4}$ inches = 61 by 44 mm., and is signed, underneath, in the middle, PAUL LEGRAND Sc. The engravings have all, at the top, "T" and "P" indications, and, underneath, quotations, in French, from the story; eleven are signed by the designers, CHASSELAT 5, TASSAERT 4, ULLISSE DEMS 2, without signature 4; by the

¹ In his notice of this edition QUÉRARD remarks: "Sur le titre la traducteur est nommé Pilleau de Saint-Martin". This is not the case in the copy before me.

² In the *Iconografia* two errors are made respecting this edition, which is noted as "6 tomos, con 7 láminas".

engravers, PAUL LEGRAND 9, DULOMPRÉ 2, unsigned 4. Of this rather insignificant series one is reproduced in the *Iconografía* under No. 61. Done for

Histoire de Don Quichotte de la Manche, Traduction de FILLEAU DE SAINT-MARTIN. Édition Mignonne. Paris, Lugan, etc. 1826.¹ 16°, 8 vols.

148.

A set of 12 engravings, size 4 by $2\frac{1}{2}$ inches = 102 by 65 mm., with a space underneath of $\frac{5}{8}$ inch = 16 mm., in which is a quotation from the text, in Spanish; above, the engravings are numbered "Lám." I to XII, and have "Tom." indications; all unsigned; they are copied and turned from those designed by J. RIVELLES (art. 125), with the numbers of which they do not correspond in every instance, e.g., No. VI. of the original becomes No. III. in this copy; the engraving, however, is fairly well executed. Done for

El Ingenioso Hidalgo Don Quijote de la Mancha, etc. Madrid, 1826. Imprenta de D. Miguel de Burgos. Small 8°, 2 vols.

The engravings were again used in the *Nueva Edición. Madrid: 1844. Estab. Tipográfico, etc. 8vo, 2 vols., Biblioteca Popular.*

149.

A lithograph with two heads, each measuring $2\frac{1}{8}$ by $2\frac{1}{8}$ inches = 74 by 53 mm., underneath which we read: "*Studies of Heads of Don Quixote and Sancho Panza* by C. R. LESLIE R A (in the Possession of the Engraver) Plate 3 of Lithographic Imitations of Sketches by Modern Artists by RICH^d. J. LANE, Printed by C. HULLMANDEL London Published by J. Dickinson 1827"; there are further four lines, in inverted commas, quoted from *Don Quixote* Part 2, Chap. 7. These heads are very fine in expression and remarkably well reproduced.

150.

TOM TAYLOR writes:² "I know only from the engraving the head of Don Quixote, painted in 1827. Perhaps OGILVIE sat for it—an old friend of Irving's and Leslie's." I have seen neither picture nor engraving. The painting may possibly be the original of the lithograph just noticed (art. 149).

151.

A set of 1 portrait, and 24 engravings, all in frames, size $4\frac{1}{8}$ by $2\frac{7}{8}$ inches = 106 by 73 mm, signed, sometimes right, sometimes left, MICHON sculp.: The portrait, of poor delineation, is in an oval frame, partly surrounded by a wreath, and has the

¹ In the *Iconografía* the date given is 1827.

² In *Autobiographical Recollections*, by LESLIE.

author's name in full on a tablet underneath. The engravings, which are copied and generally turned from those designed by ANTONIO RODRIGUEZ (art. 92), are numbered 1 to 24, at bottom, and have "P" and "C" indications, at top. Done for

El Ingenioso Hidalgo Don Quijote de la Mancha, etc. Paris, *Libreria de Cormon y Blanc*. 1827. 12°, 6 vols.

152.

A set of 1 engraved and illustrated title-page, and 33 engravings, all vignettied; all with descriptions, in French, underneath; all unsigned: The engravings measure about 4 to 4½ by 6 to 7 inches = 100 to 115 by 153 to 180 mm.; all are numbered, at top, "Pl." I to XXXIII, and have "Pag." indications. Done for

Le Don Quichotte En Estampes, ou Les Aventures du Héros de la Manche etc. *Représentées par 34 jolies gravures. Avec un texte abrégé de FLORIAN*, etc. Paris. *Eymery, Fruger et C^e*, etc. 1828. Oblong fol.

153.

A set of 16 engravings, size 87 by 58 mm. = 3⅜ by 2¼ inches. Done for

Obras Escogidas de Miguel de Cervantes Saavedra, etc. Madrid: *Imprenta de los Hijos de Doña Catalina Piñuela, calle del Amor de Dios, núm. 14*. 1829. 8°, 4 vols.

This edition has not passed through my hands. My note is taken from the *Iconografía*, in which two of the engravings are reproduced, Nos. 22 and 70; the latter signed by J. A. as designer, J. C. as engraver.

154.

An engraving, size 10⅝ by 11¼ inches = 286 by 270 mm., entitled *Sancho's Feast*, under which we read: "London, Published for the Proprietor, by Mess^{rs}. Colnaghi, Son & Co. Jan^y. 15, 1830"; it is signed "Drawn by W. HOGARTH, Engraved by F. C. LEWIS, 1830"; it is turned, and otherwise altered, from the original, two male figures being introduced, and one female figure omitted. (See art. 38.)

The following passage, which I extract from *Anecdotes of William Hogarth, London*, 1833, p. 208, appears to refer to this engraving:

A copy of "Sancho's Feast," from the original drawing by Hogarth, with variations from the common print, has lately been engraved in aquatinta, and it is said only six impressions are to be taken from this plate.

155.

A set of 1 portrait, and 10 engravings: The portrait is vignettied, and measures 2½ by 2⅞ inches = 64 by 74 mm.; underneath, in the middle, we read: "Dessine & Grave p'a LEFEVRE J^{ne}". The engravings, also vignettied, measure about 3¼ by 2½ inches = 83 by 64 mm.; they are all signed by the designer CHARLET, and by the following engravers: FRILLEY 5, GOULU 2, TAVERNIER 1, LEFEVRE J^{ne} 1,

A. DUTILLOIR 1. One example of this very pretty set is given in the *Iconografia*, No. 66. The set is to be found on China, as well as ordinary, paper, and in etchings (eaux-fortes pures). Done for

Histoire de l'admirable Don Quichotte de la Manche, traduite etc. par FILLEAU DE SAINT-MARTIN, etc. et ornée de dix sujets dessinés par CHARLET. Paris. Chez Marlin, etc. M.D.CCC.XXX. 8°, 5 vols.

Reissued by *Lebigre frères, Paris, 1832*, also 8°, 5 vols., without any reference to the illustrations on the title-page.

156.

A set of 8 engravings,¹ size $4\frac{9}{16}$ by $3\frac{1}{8}$ inches = 116 by 80 mm., designed by CHOQUET. Done for

Don Quichotte de la Manche, traduit etc. par FLORIAN. Suivi etc. Nouvelle Edition. etc. A Paris Chez P. C. Briand, éditeur, rue Saint André-des-arts, n°. 51. 1830. 3 vols.

I give this indication from the *Iconografia*. I have before me six only of the engravings, in four states: (1) with signatures and description, (2) with signatures only, (3) without either signatures or letters, (4) pure etchings (eaux-fortes). In the two former states the signatures are outside the design: CHOQUET del.; and COUPÉ sc., also dated 1823,² J. B. PFITZER sc. 2, BOVINET sculp., A. MIGNERET sculp. The plate reproduced in the *Iconografia*, No. 25, bears the signatures of CHOQUET del., COUPÉ sculp. The first three states are on India paper, the fourth, the etchings, are on thick white paper; two only of these are signed, J. PFITZER and J. B. PFITZER. I possess six of the original drawings, in sepia, all signed CHOQUET, and dated, one 1822, five 1823.

157.

A set of 1 portrait, and 24 engravings: The portrait, size $3\frac{1}{2}$ by $2\frac{3}{8}$ inches = 89 by 56 mm., in an oval frame, a branch on each side, has the name of Cervantes in full on a tablet underneath; it is a bad likeness, and poorly engraved. The engravings, which measure $3\frac{7}{8}$ by $2\frac{5}{8}$ inches = 87 by 58 mm., are unsigned; they have, at top "P." and "C" indications, and are numbered, at bottom, 1 to 24. The engravings, but not the portrait, are copied from those designed by ANTONIO RODRIGUEZ (art. 92), and are frequently turned. Done for

O Engenhoso Fidalgo Dom Quixote de la Mancha, etc. Adornada com 25 Estampas finas. Paris na officina de Pillet ainé, etc. 1830. 12°, 8 vols.

158.

A set of 31 engravings, size $5\frac{9}{16}$ by $5\frac{5}{8}$ = 142 by 135 mm., with long descrip-

¹ And probably a portrait.

² From this date we might expect an earlier edition than 1830.

tions, in German, engraved, and in italics, underneath; numbered, in left bottom corner, 1 to 31, the numbers having no reference to the correct sequence of the engravings; all, except Plate No. 1, have "B." and "C." or "Cap." indications, in bottom corner, left; all are unsigned; they are fairly well engraved, and are reproductions of the engravings after COYPEL and others (art. 22); all turned, except Plate No. 1. They measure, including design and inscription, $8\frac{3}{4}$ by $5\frac{3}{4}$ inches = 224 by 146 mm. The set before me has neither title-page nor date. Done probably about 1830 to 1840, and issued without text.

159.

SIEURIN notes: "1 gravure in-8°, *Don Quichotte lisant la Bible*, gravée par S. SANGSTER," which I have never met with.

160.

A set of 1 engraved title, and 12¹ engravings: The title, on which the Don is represented in a room alone, fencing, is worded: *Illustrations of Don Quixote: Designed by HENRY ALKEN Engraved by JOHN ZEITTER. And Dedicated to the Memory of Cervantes. S. H. HAWKINS Printer London—1831.* Of the engravings, one is upright, measuring $7\frac{3}{8}$ by $5\frac{3}{8}$ inches = 186 by 136 mm., the others, cross ways, size about $7\frac{3}{4}$ by $10\frac{1}{2}$ inches = 197 by 267 mm.; all have, underneath, the names of the artist and engraver, quotations, in English, and occasionally titles and name of the printer, and "London, Published June 1831," or "London, Published Sept. 1831, by Charles Tilt, 86 Fleet Street"; some are dated Jan^r, 1832. I have before me a set on India paper, indicated "Proof". They were issued, I believe, without letter-press. There should be a printed outer wrapper, worded and illustrated as the title. The compositions are bold, spirited, and effective, and deserve to be better known.

161.

An engraving, size $4\frac{1}{2}$ by $3\frac{1}{4}$ inches = 115 by 83 mm., entitled *Don Quichotte*, signed BONNINGTON² pinx., SANGSTER sc., and further subscribed, "Paris, Giraldon-Bovinet & Co. 26, Galerie Vivienne., Londres, Whittaker & Co. Ave-Marie-Lane". Published in *Le Keepsake Français* for 1831, where, at p. 283, we read:

Il (Bonnington) fit plus tard son *don Quichotte*, dessin qui a toute la solidité et la force d'un tableau à l'huile. C'est cette scène spirituelle, dont toute l'action est dans les yeux du héros de la Manche, que le *Keepsake* publie cette année.

The same plate was issued again in 1835, in Vol. II. of *The Album Wreath*, with an explanatory poem by JOHN FRANCIS; the title changed into *Don Quixote in his*

¹ SIEURIN mentions "6 pieces" only.

² With two n's, although the name is usually written with one n only.

Study; the signatures left, but the names of publishers, etc., obliterated. It exists in a third state, viz., title *Don Quixote in his Study*, signatures and names of publishers as above, with "Printed by D. Hayes" added; and in a fourth state, viz., on India paper, with signatures as above, but without the printer's name, and without the title. The design is stiff, nor does the conception altogether add to the fame of the great artist BONINGTON.

162.

An engraving, "en manière noire," *Don Quichotte*, executed by SAMUEL WILLIAM REYNOLDS, after BONINGTON. Noted by M. BERALDI.¹ Possibly the same subject as that just noticed (art. 161).

163.

A set of 1 portrait, and 8 engravings: The portrait, size $3\frac{1}{8}$ by $2\frac{1}{4}$ inches = 94 by 56 mm., has the name of Cervantes in full under the head and dividing that from the base, in the middle of which are a double head, probably of Janus, and a line from Lucano on a ribbon; it bears the signature, underneath, in the middle, of E. Boix g°. The engravings, two to each volume, measure 3 by $1\frac{5}{8}$ inches = 75 by 50 mm.; at top they are numbered "Lam." 1 and 2, and have "Tom." and "Pag." indications, underneath, and Spanish descriptions, in italics; they are all signed, in the middle, below the design, E. Boix g°, or Boix g°; the artist's name is not given, but they are from the designs of ANTONIO RODRIGUEZ (art. 92); the engraving is black and indistinct, and compares unfavourably with that of the original edition. Done for

El Ingenioso Hidalgo Don Quijote de la Mancha, etc. Madrid: Imprenta de D. J. Espinosa. Mayo 28 de 1831. Small square 8°, 4 vols.

164.

A set of 1 portrait, and 12 engravings: The portrait is oval, size, $2\frac{1}{8}$ by $2\frac{1}{4}$ inches = 72 by 58 mm., unsigned, with the name of Cervantes in full, underneath. The engravings measure $4\frac{5}{8}$ by $2\frac{9}{8}$ inches = 110 by 65 mm.; at top they are numbered "Lám." I to XII, and have "T." and "p." indications, underneath there are descriptions, in Spanish; they are unsigned, but are re-engraved from those designed by J. RIVELLES (art. 125); they are not turned, but the numbers of the plates do not correspond, e.g., Lám. III. of the original becomes Lám. I. in this reproduction; the engraving is generally good. Done for

El Ingenioso Hidalgo Don Quijote de la Mancha, etc. Con Licencia del Consejo. Madrid: Imprenta que fué de Fuentenebro. Mayo de 1832. 12°, 4 vols.

¹ Graveurs du XIX^e Siècle, xi., 192.

165.

A set of 16¹ engravings, vignnetted, size about 3 by 2½ inches = 75 by 57 mm., signed by both artist and engravers. Issued in a coloured paper wrapper worded :

Collection de Seize Vignettes pour l'histoire de Don Quichotte de la Manche, etc., dessinées par F. COURTIN, et gravées par BLANCHARD (2), GAITTE (2), GOULU (4), DUTILLOIS (4), GÉRANT (2), FERDINAND (2), etc., etc. Paris. A. Hiard, etc. 1832.

On the verso of wrapper are given the "Tom.," "Chap.," and "pag." for placing the engravings, as well as their prices, on "Papier ordinaire" and "Papier de Chine," in both "grand in-12" and "in-8°" sizes, viz., 75c., 1f., 1f. 50c., and 2f. respectively.

166.

A set of 1 portrait, 16 engravings, and 1 map: The portrait is vignnetted, measures 2⅔ by 2½ inches = 60 by 55 mm., has the name of Cervantes in full, underneath, and is signed AMILLS g.; it is a very poor production. The engravings, size 4⅞ by 3 inches = 123 by 77 mm., four to each of the first four volumes, are not original; those in Vol. I. are copied from JOSEPH DEL CASTILLO 3, and ANTONIO CARNICERO 1, edition of *Madrid, Joaquín Ibarra, 1780* (art. 72); those in the other three vols. are taken from J. RIVELLES, edition, *Madrid, Imprenta Real, 1819* (art. 125), although no indication is afforded as to the theft; the four in the first volume are signed MASFERRER, the remaining twelve bear no signature whatever; the engraving is not bad, nor are the designs turned, although the architectural and other details are frequently modified. Done for

El Ingenioso Hidalgo Don Quijote De la Mancha, etc. Nueva Edicion Conforme en todo á la última de la Real Academia Española, y con las notas de D. J. A. Pellicer. Dedicada A la Nacion Española. Barcelona: Imprenta de la Viuda é Hijos de Gorchs. Con Licencia. 1832. 8°, 5 vols.

Vol. V., which is dated 1834, contains the *Vida*, etc., and has no plates.

167.

A set of 1 portrait, 1 engraved title-page, used twice, 10 engravings, and 1 map: The portrait, oval, in square frame, with name and motto underneath, measures 3⅓ by 2¼ inches = 97 by 57 mm., and is signed E. STALKER sculp^t.; it is similar to that of the edition, *Madrid, Ibarra, 1780* (art. 72). The engraved title-page, which serves for the 2 volumes, is a gothic design, with a bust above, and a figure of Sancho on one side, and one of Don Quixote on the other; it is unsigned. The ten engravings measure 3 by 2 inches = 75 by 50 mm.; two are without signatures, the other eight are signed E. STALKER sculp^t.; all have Spanish descriptions;

¹ SIEURIN notes "17 gravures in-18, à claire-voie, d'après COURTIN, épreuves avant la lettre, blanc et chine". See art. 382.

they are from the designs of ANTONIO RODRIGUEZ (art. 92). There is a second engraved title-page, unillustrated, and printed in colour. This very pretty little set, closely resembling that of MICHON (art. 151), was done for

El Ingenioso Hidalgo Don Quixote de la Mancha, etc. en miniatura por D. JOAQUIN MARIA DE FERRER. Paris.—1832. 12°, 2 vols.

The outer wrapper bears the impress, *Paris, Imprimerie de Julio Didot Mayor, Calle del Puente de Lodi. No. 6. M.DCCC.XXXII.*

QUÉRARD notes an "édition en miniatura. *Paris, en la imprenta de Jules Didot (Bossange padre)*, 1827, in-32, pap. vélin., orné de 9 grav. sur pap. de Chine et une carte, 30 f." He adds :

Fort jolie édition, qui quoique compacte, n'en est pas moins lisible. C'est M. FERRER, ancien président des Cortès, grand admirateur de Cervantes, qui a fait les frais de cette édition, et pour laquelle il a, dit-on, fait graver des poinçons exprès : on évalue à 30.000 fr. la dépense de M. Ferrer pour l'exécution de ce petit volume qui n'a été tiré qu'à 1000 exempl. et dont 700 seulement sont destinés au commerce.

This is probably the original of the edition which I have just described, but there are certainly 10, not 9, engravings, at any rate in the issue of 1832.

168.

An engraving entitled, *Sancho at the feast starved by his physician*, under which, in italics, "Jones & Co. Temple of the Muses, Finsbury Square, London"; size $5\frac{1}{4}$ by 6 inches = 134 by 153 mm., unsigned by either designer or engraver. The engraving is hard, rough, blotchy, and indistinct. Design as in art 38. Published in *The Works of William Hogarth; in a series of engravings: with descriptions, etc. by the Rev. JOHN TRUSLER, etc. London: Published by Jones and Co. Temple of the Muses, (late Lackington's,) Finsbury Square. 1833.* The plate is thus described :

It has been sometimes thought that Sancho was the artist's favourite character. He is here represented as governor of Barataria, and seated in the spacious hall of a sumptuous palace, surrounded with all the pompous parade of high rank, and encircled by numerous attendants. A band of musicians in an adjoining gallery strike up a symphony to gratify his ear, and a table is spread with every dainty, to feast his eye and fret his soul; for however magnificent the appendages of this mock-monarch, the instant he attempts to taste the solid comforts of government, the loaves and fishes evade his grasp, are touched by the black rod, and vanish !

In plenty starving, tantalized in state,—he curses the gaudy unsubstantial pageant, vows vengeance on the doctor, and swears that he will offer up him and every physical impostor in the island, as a sacrifice to his injured and insulted appetite.

Hogarth has here caught the true spirit of the author, and given to this scene the genuine humour of Cervantes. The rising choler of our governor is admirably contrasted by the assumed gravity of Doctor Pedro Rezio. The starch and serious solemnity of a straight-haired student, who officiates as chaplain, is well opposed by the broad grin of a curl-pated blackamoor. The suppressed laughter of a man who holds a napkin to his mouth, forms a good antithesis to the open chuckle of a fat cook. Sancho's two pages bear a strong resemblance to the little punch-maker in the Election Feast, and though well conceived might have had more variety; they present a front and back view of the same figure. To two females on the viceroy's right hand, there may be similar objection.

169.

An engraving, size $10\frac{1}{8}$ by $11\frac{1}{2}$ inches = 256 by 292 mm., entitled *Sancho at the Feast starved by his Physician*, and subscribed "Design'd by W. HOGARTH, Engrav'd by T. COOK"; turned from the original (art. 38). Published in *The Works of William Hogarth, from the Original Plates restored by JAMES HEATH, etc., and Explanations of the Subjects of the Plates, by JOHN NICHOLS, etc.* London: Baldwin and Cradock, etc. Fol. No date. The following is the explanation of the plate in question:

This incomparable Print was published at an early period of HOGARTH's life. The subject of it is exactly consonant to his genius, and was probably selected by the Artist, to shew how happily he could enter into the spirit of a Writer, whose turn of mind seems so congenial to his own. Sancho, who was a favourite character with Cervantes, is here represented with a full face; but HOGARTH, judiciously thinking a profile would be preferable, fixed a bit of paper over his first thought, and altered it to the state in which it is here engraved. It was finished with more neatness than any of those which he afterwards etched for the same work.

This print will be found reproduced, by photography, in *The Works of William Hogarth reproduced from the Original Engravings in Permanent Photographs etc.* London: Bell and Daldy, etc. 1872. 4°. And, by process, by Zoeller & Neufeld, in *Die Werke von William Hogarth, etc.* Brüm und Wien. Verlag von Fr. Karafiat. 1878. Fol.

170.

A set of 3 portraits, and 15 etchings: The portraits, vignettied, measure about $3\frac{1}{4}$ by $2\frac{1}{2}$ inches = 85 by 65 mm.; they are of Don Quixote, Sancho Panza, and Dulcinea, and have those names underneath; they are signed, within the design, MEADOWS, or K. MEADOWS del., and SMITH, or J. SMITH sc. The etchings, also vignettied, measure about $3\frac{3}{4}$ by 3 inches = 95 by 67 mm.; they are all signed GEORGE CRUIKSHANK fec., and have descriptions, in English; they are further subscribed, "London, Published by Effingham (or only E.) Wilson, 1833" 7, and "London, Published by E. Wilson, Cornhill," no date, 5, and without publisher's name or date 3; five plates go to each volume. Done for

The History and Adventures of the renowned Don Quixote: from the Spanish etc. by T. SMOLLETT, M.D. to which is prefixed *A Memoir of the Author* by THOMAS ROSCOE. Illustrated by GEORGE CRUIKSHANK. In Three Volumes. London: Effingham Wilson, Royal Exchange; W. F. Wakeman, Dublin; and Waugh and Innes, Edinburgh. 1833. Small 8°.

171.

A set of 15 etchings, same as those described in art. 170, except that the publisher's indication is now changed into "Published by Charles Tilt Fleet Street London". Issued as

Illustrations of Don Quixote, in A Series of Fifteen Plates, designed and etched by GEORGE CRUIKSHANK. London: Charles Tilt, 86, Fleet-Street. 1834.

There is a leaf of letter-press to each plate, or "descriptive extracts," as on outer wrapper, "price half a crown". The same etchings, in three states, without name of publisher, were afterwards used in

Adventures of Don Quixote De la Mancha Translated, etc. by CHARLES JARVIS With Fifteen Etchings on Steel by GEORGE CRUIKSHANK London George Routledge and Sons etc. 1885. Large 8°.

172.

An engraving, size $4\frac{1}{8}$ by $3\frac{1}{8}$ inches = 104 by 78 mm., entitled *Dorothea*, signed J. G. MIDDLETON,¹ pinx^t., J. GOODYEAR, sculp^t., and further subscribed, "E. BRAIN, Printer, London, Published 1834, for the Proprietor, by Whittaker & Co. Ave Maria Lane". Given in *The Literary Souvenir* for 1835, where, at p. 103, we read that the original picture was exhibited at the "British Institution of last year". It was issued separately and in three states, viz.: (1) as described above; (2) on India paper, with letters; (3) on India paper, without letters, signed by artist and engraver, by the point, and without "pinx^t." or "sculp^t.". An elegant design, full of rustic simplicity, thoroughly English, and finely engraved. Dorothea is represented alone, seated on a rock, with one foot in the stream. SIEURIN qualifies it a "charmante gravure".

173.

A mezzotint, size $8\frac{1}{8}$ by $6\frac{5}{8}$ inches = 205 by 167 mm., subscribed, "*Don Quixote in his Study*". To Charles Kynaston Mainwaring, Esq., Oteley Park, Ellesmere. This print from the Original Picture in his Collection is respectfully dedicated by The Publishers. London. Published June 1, 1834, by Hodgson, Boys & Graves, 6, Pall Mall: Sold also by F. G. Moon, 20, Threadneedle St. & J. C. Grundy, Manchester." It is signed by the painter, H. LIVERSEEGE; and by the engraver, J. E. COOMBS. I have a proof of this mezzotint before letters, but signed by both artist and engraver, by the point. Published in *Engravings from the Works of HENRY LIVERSEEGE* etc. Without date; publishers as above. The following extract is from the *Memoir* by CHARLES SWAIN, prefacing the volume:

"Don Quixote," with the exception of "The Recruit," has been thought his most distinguished performance, and by himself was considered his *chef-d'œuvre*; all artists have conjoined to commend it as almost equal to the old masters for simplicity and grandeur of design: it displays, at the same time, a fine eye for colour, with a considerable knowledge of chiaroscuro. Quixote is seated near a table, on which rest an iron helmet, and a large open book that he ponders over with profound gravity; to the left corner, in the shade, stands a globe, with several folio volumes on the ground; the light strikes down from the left vividly upon the chivalrous page, and the yellow table-cover serves to diffuse it: the true feeling of the painter, and no little judgment, are shewn by the manner in which he has dashed in the black velvet cap and gold tassel, whereby he rivets our attention to the deep and thoughtful countenance of his hero. It was hinted to him that a little blue somewhere would improve

¹ Spelt erroneously by SIEURIN with one *d* only.

it; "Oh, by no means," he said, "it would then be too fiery". This picture was the favourite of every visitor, both at his studio and at "The Manchester Exhibition" (in 1831). Every object and particular colour in this truly clever work is painted from nature: a friend sat for the figure of the Don; for, as before observed, he reluctantly worked upon any design without having nature to refer to; hence, his productions carry with them that striking air of identity and individuality, which is rarely attained by other means: . . . The Artist has displayed a just conception of the character of the Knight. We find no shade of the vulgar prejudice, no burlesque, no exaggeration: in truth the Painter could not thus err; he was a master of propriety, and his correct taste never deserted him. In his picture Knight-Errantry is linked with the Heroic; he is not only the desperate assaulter of Windmills, but the high-souled champion in the cause of oppressed innocence and virtue; a character at whose exploits we smile, but whose thoughts, councils, and feelings, we reverence.¹

174.

A mezzotint, size $9\frac{1}{8}$ by 7 inches = 230 by 180 mm., painted and signed by H. LIVERSEEGE; engraved and signed by J. EGAN; entitled and subscribed, "*Don Quixote reading his letter to Sancho*. London Published 1834 by F. G. Moon 20 Threadneedle St. Sold by J. C. Grundy, Manchester, Hodgson Boys & Graves Pall Mall." I have this engraving entirely before letters, and unsigned. It is similar in style of production to *Don Quixote in his Study* (art. 173), but is not included in *Engravings from the Works of HENRY LIVERSEEGE*, although an impression has been added to the copy of that book in the Print Room of the British Museum.

175.

A set of 65 engravings, size about 10 by $12\frac{1}{2}$ inches = 255 by 320 mm., all signed BARTOLOMEO PINELLI inv. dis. e inc., outside the design; some have the signature repeated within the design, with Roma 1833 or 1834 added; all are numbered, 1 to 65, in top right hand corner, and have, underneath, four lines of rhymed description, in Italian. Issued without any text, but with the following engraved title-page:

Le azione piu celebrate del famoso cavaliere errante Don Chisciotte della Mancia inventate ed incise da BARTOLOMEO PINELLI Romano Tavole N°. LXV. Roma Presso gli Editori e Proprietari R. Gentilucci & C°. Via del Corso N°. 250. GIACOMO BONANNI incise Prezzo Scudi Romani Dieci. No date (1834).

In the last engraving the artist has introduced himself sitting by the monument of Don Quixote.

176.

An engraving, size $10\frac{3}{4}$ by $14\frac{1}{4}$ inches = 274 by 362 mm., representing Sancho tossed; signed, in the bottom corner, right, PINELLI; there is no description; four men work the blanket, while six individuals, one of whom is a woman, observe the sport; Don Quixote appears to the left, and, on the right, a horn is seen suspended on a beam protruding from the wall. This engraving differs entirely from that

¹ The above extract is largely based on ALLAN CUNNINGHAM'S *Life of Liverseege*.

numbered 23, where the same scene is depicted in the set just noticed (art. 175); it is undated, but I presume it was done about the same time, viz., 1834.

177.

An engraving, in aquatint, size $8\frac{1}{2}$ by $11\frac{1}{4}$ inches = 217 by 285 mm., entitled *Sancho Pança*; signed DECAMPS and Z. PREVOST, and further subscribed, "Imp. Delamain et Sarazin, rue Git-le-Cœur, Paris"; superscribed "L'Artiste"; within the design, on Sancho's saddle-bag, the artist's name appears again. Presented with the number of *L'Artiste*, 1^{re} série, tome VIII, 4^e livraison, Aug., 1834, and noted at p. 48 of the vol. for that year; but as it was too large to be sent by the post, it is frequently wanting in sets of that periodical.¹ In the same journal 6^e série, premier tome, 3^e livraison, 9 mars, 1856, it is given again with, at p. 42, the following remark:

Voilà un chef-d'œuvre! non pas seulement parce qu'il est signé DECAMPS et PREVOST, mais parce que c'est un chef-d'œuvre. Cette gravure a été donnée à part aux anciens souscripteurs de *L'Artiste*, et c'est toujours vendue vingt francs. Nous voulons qu'elle ne coûte que vingt sous aujourd'hui.

178.

A lithograph, size $4\frac{1}{2}$ by 6 inches = 115 by 155 mm., entitled *Sancho*, surrounded by a thin line, under which we read, "Lith. de FREY"; signed, within the design, left corner, M. A. d'après DECAMPS; the name DECAMPS also appears on Sancho's saddle-bag, with the four last letters reversed; superscribed "L'Artiste". The same design as art. 177, but reversed. It appeared in *L'Artiste*, 1^{re} série, tome VIII, 7 livraison, Sept. 1834, where, at p. 80, occurs the following remark:

La gravure de *Sancho* ne pouvant, à cause de ses dimensions, entrer dans les collections reliées de notre feuille, nous en avons fait exécuter, dans le format ordinaire de nos dessins, la copie lithographiée, que nous publions aujourd'hui à la demande de plusieurs de nos abonnés.

179.

An engraving, "estampe à l'aquatinte," entitled *Don Quichotte et Dulcinée*; designed by DECAMPS, engraved by SIGISMOND HIMELY. Noted by M. BERALDI.²

179*.

A lithograph, surrounded by three lines, size, from outer line to line, $22\frac{1}{8}$ by $18\frac{3}{4}$ inches = 560 by 550 mm., dated, inside the design, right, 1834, a corkscrew separating the second and third figure; entitled, below, outside the lines, *Don Quixote*, and further subscribed: "Gem. v. ADOLPHE SCHRÖDTER. Königl. lithogr. Institut zu Berlin (Druck v. G. Berndt.) Lith. v. Gille. Berlin bei G. Reimer." See also arts. 188, 249, and 454.

¹ It is missing in the copy in the British Museum, in the vol. for 1834.

² *Graveurs du XIX^e Siècle*, VIII., 123.

180.

An engraving, in aquatint, size $5\frac{1}{2}$ by $8\frac{3}{4}$ inches = 140 by 225 mm., on toned paper, entitled, in open letters, *Don Quichotte*; signed, in italics, DECAMPS, and Z. PRÉVOST, and further subscribed, in right-hand corner, "Imprimé par AZE"; superscribed *L'Artiste*, in which publication, 1^{re} série, tome IX, 4^e livraison, February 1835, it was published. The same plate was issued again in the same journal, No. for Oct. 15, 1862, on white paper, with the signatures in type, and "SARAZIN, Imp. Paris," underneath, in the middle; the title is in closed and larger letters. In this most characteristic composition Quixote and Sancho, mounted and abreast, advance along a rough road; a town is discernible in the mountainous background. I have the same plate coloured à l'aquarelle. The following extract is from a notice, signed JULES JANIN, at p. 50 of the volume for 1835:

Déjà vous avez vu le Don Quichotte de cet homme de tant de couleur et d'esprit qui a nom Decamps. Decamps s'est fait l'ami de Don Quichotte; Decamps est monté en croupe, non pas sur Rossinante, qui aurait été écrasée, mais sur l'âne plus robuste de cet excellent et intarissable Sancho Pança. Là Decamps s'est trouvé aussi à l'aise que dans sa propre maison. Il a voyagé de concert avec ses deux amis Don Quichotte et Sancho; . . . Ainsi, Decamps a partagé toutes les illusions de son héros, ainsi il a fait son portrait deux fois, ou plutôt ainsi il a fait deux fois le portrait de Sancho. Vous avez déjà vu le Sancho de Decamps (arts. 177, 178): Jovial réjouit, ne doutant de rien, véritablement à cheval sur son âne, pendant que son maître est à *âne* sur son cheval; jamais on n'avait mieux vu Sancho Pança que ne l'a vu Decamps; jamais on n'avait mieux compris Sancho que ne l'a compris Decamps. Mais ce n'est pas assez pour Decamps d'avoir fait le portrait de l'écuyer; il sait très-bien que l'écuyer et le chevalier ne vont pas l'un sans l'autre, qu'ils sont inséparables, . . . Voilà pourquoi Decamps, en grand artiste qu'il est, ne pouvait pas, et ne devait pas séparer ses deux héros. Ainsi a-t-il fait dans la gravure de notre dernière livraison. Il les a fait aller de pair, au même pas, paisible et lent, comme ils allaient toujours. On voit que Sancho a ralenti le pas de son âne par respect pour le coursier de son maître, tout en marchant, ils causent, on plutôt Sancho parle à son maître pendant que son maître s'entient avec ses pensées. Ils sont heureux tous deux, chacun à sa manière; Sancho rêve tout haut qu'il est attendu dans une bonne hôtellerie; Don Quichotte pense en lui-même qu'il va rencontrer un château fort; Sancho s'enivre de vin à l'oultre d'un muletier, Don Quichotte s'enivre de gloire et d'amour. Deux rêveurs tous les deux, sans que ce bon Sancho se doute qu'il est un rêveur.

181.

An engraving, size $5\frac{3}{8}$ by $4\frac{1}{2}$ inches = 135 by 115 mm., signed TONY JOHANNOT del^t et sculp, and further subscribed, "*Don Quichotte* (Tableau refusé au Salon de 1835)"; superscribed *L'Artiste*. This charming plate, surrounded by two lines, is very finely engraved, and represents the Don's equipment by the two girls at the inn; it appeared in *L'Artiste*, 1^{re} série, tome IX, 13^e livraison, of the year 1835. The same design, re-engraved, occurs at Vol. I., p. 77, of the edition of *Don Quixote*, illustrated by TONY JOHANNOT (art. 186).

182.

A set of 6 engravings, size about $9\frac{1}{8}$ by $6\frac{7}{8}$ inches = 233 by 174 mm., all signed W. HOGARTH Inv^t. et sculp^t.; they have, underneath, descriptions in English, and

references to "Vol.," "p.," "Book," and "Ch.," struck off two on same page, *i.e.*, the six engravings cover three pages. Published in *The Works of William Hogarth from the Original Plates restored by JAMES HEATH, etc., with etc., Explanation of the Subjects of the Plates, by JOHN NICHOLS. London: Baldwin and Cradock, etc. 4°.* No date, 1835-7. I add NICHOLS' account of this set:

When Lord CARTERET was seeking artists to design the plates for his Spanish edition (art. 39) of this famous romance, which was published in 1738, HOGARTH of course was not overlooked; and these six prints were in consequence designed and etched by himself in a bold and masterly style. His performances, however, gave so little satisfaction to the noble employer, that, after having been paid for, they were laid aside.

The plates remained in the hands of Mr. Tonson; and, after his death, were bought by Mr. Dodsley, under whose direction the chapters, etc. to which they belong, together with references to the corresponding pages in JERVIS'S (sic) translation, were engraved. The plates were afterwards purchased by Messrs. Boydell, and from them by Mr. Sayer. As the admirable romance which they illustrate is in every one's hands, the titles of the several plates will be sufficient for their explanation:

1. Funeral of Chrysostom, Marcella vindicating herself.
2. The inn-keeper's wife and daughter taking care of the Don after he had been beaten and bruised.
3. Don Quixote releases the galley-slaves.
4. The Knight of the Rock meeting Don Quixote.
5. Don Quixote seizes the barber's bason for Mambrino's helmet.
6. The curate and barber disguising themselves, to convey Don Quixote home.

This set will be found reproduced, by photography, in *The Works of William Hogarth reproduced from the Original Engravings in Permanent Photographs etc. London: Bell and Daldy, etc. 1872. 4°.* And, by process, by ZOELLER and NEUFELD, in *Die Werke von William Hogarth. etc. Brünn und Wien. Verlag von Fr. Karfiat. 1878. Fol.*

183.

A set of 1 portrait, 1 title-vignette, 1 frontispiece, and 12 engravings:¹ The portrait, in an oval frame, size $3\frac{1}{2}$ by $2\frac{1}{4}$ inches = 90 by 58 mm., is signed BLANCHARD sc. The title-vignette represents a windmill, the sails of which are covered with armour. The frontispiece, vignettied, measures $5\frac{1}{8}$ by $3\frac{7}{8}$ inches = 130 by 99 mm., is unsigned, and represents the Don mounted, followed by Sancho; above are the figures of folly and Cupid; to right, Dulcinea; to left, in background, a windmill. The engravings, size $4\frac{3}{8}$ by $2\frac{3}{4}$ inches = 113 by 71 mm., are copied from those of J. RIVELLES (art. 125); three only are signed VILLEREY sc.; the engraving is unequal, the signed ones being superior to the others. Done for

Il Ingenioso Hidalgo Don Quijote de la Mancha, etc. Paris. Baudry, etc. 1835. 8°, 1 vol.

Republished, by the same firm, in 1840; and again in 1850, with the same title and engravings, and a portrait, vignettied, signed GEOFFROY sc., and the name Cervantes underneath.

¹ These I take to be identical with the series noted by SIEURIN as, "12 gravures in-12, gravées par VILLEREY, d'après une suite espagnole".

184.

A lithograph, size 6 by 5 inches = 153 by 127 mm., entitled "*Don Quichotte* (Salon de 1835)";¹ signed PIGAL, Lith. de FREY; superscribed *L'Artiste*. A spirited composition, representing the Don standing upright, lance in hand, while the squire, seated on a bank, is manipulating his saddle-bag; Rosinante's head and neck appear, left. Published in *L'Artiste*, 1^{re} série, tome IX, 8^e livraison, March 1835.

185.

A lithograph, entitled *Les Noces de Gamache*, size 6 by 8½ inches = 153 by 216 mm.; signed L. BOULANGER, Lith. de FREY; superscribed *L'Artiste*; subscribed "(Salon de 1835)"; within the design, left, are the initials L. B. A pleasing composition, with a great number of figures. Published in *L'Artiste*, 1^{re} série, tome IX, 10^e livraison, of the year 1835.

186.

A set of 2 engraved title-pages, 2 frontispieces, 129 initial letters, of which fifty-four in the first, and seventy-five in the second, volume, 9 headpieces, of which seven in the first, and two in the second, volume, 131 tailpieces, of which fifty-five in the first, and seventy-six in the second, volume, 7 full-page illustrations engraved on wood, of which three in the first, and four in the second, volume, 487 wood-cuts in the text, of which two hundred and fifty-three in the first, and two hundred and thirty-four in the second, volume, 1 autograph of Sancho Panza—in all 766² illustrations *ex* title-pages, from designs by TONY JOHANNOT: The title-pages are of two different arabesque designs. Of the frontispieces, that to Vol. I., representing the Don in his study, measures 7 by 4½ inches = 180 by 115 mm., and is signed TONY JOHANNOT inv., PORRET scul.; that to Vol. II., representing the Duke and Duchess reading *Don Quixote*, is rather larger, and is signed BREVIÈRE s. only; both are vignettied. These are also found struck off separately on India paper. The illustrations vary very much in size; a few only bear the signature of TONY JOHANNOT, while several, notably those at Vol. I., pp. 237, 469, 551, and Vol. II., pp. 72, 77, 474, 477, 490, 493, 629, have two signatures, neither of which is that of Tony Johannot, leading to the supposition that they were not drawn by him; they are generally signed by the engravers, among whom the following may be noted: ANDREW BEST LOLOIR,³ frequently shortened to ANDREW B. L., or to A. B. L., MAURISSET, THOMPSON, CHERRIER, PORRET, MILLET, HALÉ, BREVIÈRE, A. CAVENNE,

¹ M. BERALDI gives the date erroneously as 1825.

² I have been specially careful in the enumeration of these illustrations, as they are generally noted incorrectly: the *Iconografía* gives "749 láminas y adornos"; M. BRIVOIS "800 vignettes intercalées dans le texte," which number is endorsed by M. BERALDI, and this latter round number is usually found in booksellers' catalogues.

³ Given erroneously in the *Iconografía* as ANDRÉ W. BEST LOLOIR.

BENEWORTH WADE, sometimes BENEWORTH only, LACUSTE P. FRERES et GULUAILMOT, A. POLLET, H. LAVOIGNAT, BUDZILOWICZ, PROVOST, W. POWIS, PETITE LACOSTE jeune, VERDEIL, CHEVAUCHET, H. POTTIN, LAISNÉ, M. D. SEARS, generally SEARS only, PIAUD, C. D. LAING, RAMBERT, ROUX-ET-FERET, GUILBAUT, ORRIN SMITH,¹ JOURDAIN, PEUPIN, J. CAQUÉ, DESMARETS, J. GOWLAND, BASTIN, P. SOYER, LECLERE, F. GRENAN, THOS. WILLIAMS, MARY ANN WILLIAMS, W. & F. Three specimens of these wood-engravings are given in the *Iconografia*, viz., Nos. 17, 78, and 86. Done for

L'Ingénieux Hidalgo Don Quichotte de la Manche, etc. traduit et annoté Par LOUIS VIARDOT, *Vignettes de TONY JOHANNOT*. Paris. J.-J. Dubochet et C^{ie}, etc. MDCCCXXXVI. 8°, 2 vols.

The following notice of M. BRIVOIS is worthy of attention :

Il a été tiré quelques exemplaires sur papier de Chine.—Publié à 30 fr.—Premier tirage. Il se reconnaît à la feuille 16 du tome 1^{er}, où la figure de la page 256 a le regard tourné à droite, tandis que dans la réimpression il est à gauche. Le tome II a été réimprimé par Silbermann, à Strasbourg, en 1841, et porte le nom de cet imprimeur. Cet édition a été réimprimée par Dubochet en un seul volume, sous la date de 1840; on y a joint une carte des voyages et aventures de Don Quichotte dressée par Frémin, géographe. D'autres tirages ont été faits depuis en 1844 (20 fr.) et en 1853 (12 fr.).

I note, besides, the following editions, in which the admirable designs of Tony Johannot have done service, either all or a selection :

Der sinnreiche Junker Don Quixote von La Mancha, etc. mit dem Leben von Miguel Cervantes nach VIARDOT, und einer Einleitung von HEINRICH HEINE. Stuttgart 1837. Verlag der Classiker. Large 8°, 2 vols.

The impressions are very inferior to those in the French original. Reissued in 1838. And again, title as above, Pforzheim, 1843, Vennig Finck & Co. 12°, 2 vols. A selection only.

El Ingenioso Hidalgo Don Quijote de la Mancha, etc. Edición adornada con 800 Láminas repartidas por el contexto, etc. Barcelona. Imprenta de Antonio Bergnes y Compañía, etc. MDCCCXL. Large 8°, 2 vols. To this publication is added a portrait of Cervantes, "Grabado en acero por P. ALABERA".

Don Quixote de la Mancha. Translated etc. by CHARLES JARVIS etc. Illustrated by TONY JOHANNOT and others. London: Henry G. Bohn etc. MDCCCXLII. 8°, 2 vols. See art. 198.

L'ingénieux hidalgo Don Quichotte de la Manche, etc. traduit et annoté par LOUIS VIARDOT. *Vignettes de Tony Johannot*. Paris, Dubochet, 1845. Published in "100 livraisons".

Histoire de Don Quichotte de la Manche traduite etc. par FILLEAU DE SAINT-MARTIN. Édition illustrée de 120 Gravures par TONY JOHANNOT. Paris, Publié par Gustave Havard, etc. 1850. 4°, 1 vol.; double cols. Series, "Romans Contes et Nouvelles illustrés".

¹ Given erroneously in the *Iconografia* as BREINSANT.

L'Ingénieux Hidalgo Don Quichotte de la Manche etc. Traduit et annoté par LOUIS VIARDOT Vignettes de TONY JOHANNOT. Paris Victor Lecou, etc. MDCCCLIII. Large 8°. Illustrated wrappers.

Don Quichotte de la Manche, Édition spéciale à l'usage de la jeunesse, par LUCIEN BIART. Illustrée de 316 dessins par TONY JOHANNOT, Paris, Hetzel & Cie. 4°, undated, [1877 and 1878].

The "People's Edition," without date, "With One Hundred & Thirty-three Illustrations," published in London by Ward, Lock & Co. in 1882. The illustration, on coloured outer wrapper, which serves as title-page, and which represents Don Quixote in his study, also copied from TONY JOHANNOT, is signed W. THOMAS sc.

El Ingenioso Hidalgo Don Quijote de la Mancha etc. Novísima Edición etc. Adornada con 300 Grabados intercolados, Láminas sueltas y el retrato del autor grabado en acero. Madrid Agustin Jubera etc. 1887.

Adventures of Don Quixote de la Mancha Translated etc. by MOTTEUX New and revised edition London and New York Frederick Warne and Co. 1887. 8°. One of the "Chandos Classics"; contains a selection only of the JOHANNOT cuts.

El Ingenioso Hidalgo Don Quijote de la Mancha etc. Published in the "Biblioteca Universal" in 1 vol. No date; double cols.

The edition of London, Henry Lea, 22 Warwick Lane. 8°. No date; a worthless publication.

Adventures of Don Quixote De La Mancha: Translated etc. by CHARLES JARVIS etc. Illustrated by TONY JOHANNOT. New York: Published by Leavitt & Allen. Large 8°. No date; bad impressions.

The issues above noted by no means exhaust the list.

H. G. Bohn published an edition in which he combined the illustrations of TONY JOHANNOT with those of Sir JOHN GILBERT (*supra*, and arts. 198, 213).

The art world is fairly unanimous in its appreciation of T. Johannot's illustrations of *Don Quixote*. Even Mr. H. E. WATTS allows them to be "very spirited, but very un-Spanish". M. BERALDI considers them "quasi classique en France," and adds: "Le *Don Quichotte* est l'illustration que Tony Johannot a le mieux frappée de sa marque". See also art. 181.

187.

A set of 1 portrait, 10 engravings, and 1 map: The portrait, finely engraved, chiefly in stipple, is enclosed by three lines, size, from outer line to line, $4\frac{1}{4}$ by $2\frac{3}{4}$ inches = 108 by 71 mm.; signed, within the lines, D. C. JOHNSTON sc.; underneath, outside the lines, is the name Cervantes. The engravings, in outline, are surrounded by three lines, and measure, from outer line to line, $4\frac{1}{4}$ by $3\frac{5}{16}$ inches = 108 by 84 mm.; at top, outside the lines, they are numbered "Lam." I to X, and have "T." and "p." indications; below, also outside the lines, are the signatures, and descriptions in Spanish. Seven are bad reproductions of engravings by GEORGE

CRUIKSHANK (art. 170), and are signed G. CRUIKSHANK del., D. C. JOHNSTON scul.; they bear the following titles:—

- (1) *Manteamiento de Sancho Panza*. Reproduced as No. 15 in the *Iconografía*.
- (2) *Aventura de los Batanes*.
- (3) *Batalla de Don Quijote con cueros de vino*.
- (4) *Don Quijote enjaulado por encantamento*.
- (5) *Espanto de Sancho del Narigudo*.
- (6) *D. Quijote desafiando al Leon*.
- (7) *El Gobernador Sancho y el Doctor Pedro Recio de Agüero*.

The three remaining engravings are original, and bear the signature of D. C. JOHNSTON inv. dib. y gr°. They are entitled:

- (8) *Destrozo del Retablo del Titerero*.
- (9) *Esplosion de Clavileño el Aligero*.
- (10) *Aplauso de D. Quijote en Barcelona*. Reproduced in the *Iconografía*, No. 93, and with following title: *Pasean á D. Quijote á caballo por Barcelona*.

The designs of the three plates by JOHNSTON are poor, and the engraving of all ten unsatisfactory. The map is signed G. W. BOYNTON Sc. Done for

El Ingenioso Hidalgo Don Quijote de la Mancha, etc. *Nueva Edicion Clásica*, etc. *Enmendada y corregida por FRANCISCO SALES, A.M.* etc. *En Dos Tomos. Boston: Se hallará en las librerías de esta ciudad de los Sres. Perkins y Marvin (and five others) y en las principales ciudades de estos estados unidos.* 1836. Large 12°.

In the *Iconografía* the "segunda edicion," of 1837, is noted. Both editions are scarce.

188.

A wood-engraving, vignetted, size about $6\frac{3}{8}$ by $5\frac{3}{8}$ = 163 by 137 mm., subscribed "Don Quichotte, par SCHROEDTER. Gravé par THOMPSON, à Londres. Tome I, page 199"; in the design, right, is the signature JOHN THOMPSON, sc. The engraving is good. The subject is identical with that noticed in art. 179*, and one in the set noted in art. 249. Given in *Histoire de l'Art Moderne en Allemagne par Le Comte ATHANASE RACZYNSKI*, etc., 1836, where, at Vol. I., p. 199, we read:

Son (Schroedter's) *Don Quichotte* ne manque d'aucune des qualités qui font le mérite des ouvrages de Genre les plus remarquables, de quelque époque et de quelque pays que ce soit. Don Quichotte est enfoncé dans la lecture d'*Amadis des Gaules*; le plus grand désordre règne autour de lui. Il est maigre, il est blême, il est déguenillé, il est sale, il est fou, il est comique, et pourtant il est en même temps touchant. C'est, parmi tous les tableaux de Genre de l'exposition de 1834, celui qui a obtenu le plus de suffrages. Il appartient au libraire Reimer, à Berlin.

I have before me the same engraving struck off on India paper, with five lines underneath, indicating that it was taken from the above mentioned work, and a sixth line, "Imprimé chez Paul Renouard, rue Garanciere, n. 5".

189.

A set of 12 engravings, size $3\frac{1}{4}$ by $4\frac{1}{8}$ inches = 82 by 104 mm., without name

of artist, but all signed C. KNIGHT sculp^t.; although not all strictly original, they are fairly well drawn and carefully engraved, chiefly in stipple. They are by no means common. Done for

The Life and Exploits of Don Quixote de la Mancha: etc. Abridged. Illustrated with Twelve Engravings. New Edition. London: Printed for A. K. Newman and Co. 1837. Small square 4°.

There is an illustrated outer wrapper in compartments, well drawn and well engraved, but unsigned; the title occupies the middle of the design, and the publisher's name and place are below; both on a black ground.

190.

A lithograph, size $5\frac{1}{8}$ by $7\frac{3}{8}$ inches = 151 by 188 mm., surrounded by two fine lines, entitled *Don Quichotte*; signed, inside the design, in the right hand corner, DECAMPS; and, outside the lines, to the left, ALOPHE del.; to the right, Imp. d'AUBERT et de JANCA. The incident depicted is Quixote's attack of the flock of sheep. Done probably for *L'Artiste*, about 1838, when MENUT ALOPHE was working for that journal.

191.

An engraving, size $14\frac{1}{2}$ by 18 inches = 370 by 458 mm., with "Painted by C. R. LESLIE, R.A., Engraved by W. HUMPHRYS, entitled *Sancho and the Duchess*, and further subscribed: "' Now, my lady duchess, that I am assured that there is no skulker listening, and that we are not overheard by any but this good company, I will without fear or trembling answer all the questions of your grace, and first and foremost I will own I look upon my master Don Quixote as an incurable madman'. Book III, Chap. I. To the Rt. Hon^{ble}. George Earl of Egremont, etc., etc. This Engraving (from the original Picture in his Lordship's possession) is most respectfully dedicated by his Lordship's Obliged and Obedient Servants Fr^s. Graves & Co. late Colnaghi & Co. London Published January 1st 1838, for the Proprietor, by Fr^s. Graves & Co. (late Colnaghi & Co.) 23 Cockspur St. Charing Cross." This engraving was issued in three states: (1) on ordinary paper as above noted; (2) on India paper, with lettering as above, and with the word "Proof" added, underneath, left; (3) on India paper, with the signatures, but without the lettering. The proof before letters sells for about five guineas.

The duchess, reclining on a couch which is placed on a dais, her dueña erect behind her, a small dog beside her, listens to Sancho, who seated on a low chair, holds the fore finger of his right hand to his nose. There are four other females, one of whom a negress. A large vase, a mandola, and an open book of music occupy the foreground, left. Sancho's slouched hat lies on the floor by his chair.

In the *Autobiographical Recollections* by Leslie, edited by TOM TAYLOR, we read:

Sancho Panza in the Apartment of the Duchess. Exhibited in the Royal Academy in 1824.

"Painted for the Earl of Egremont, repeated for Mr. Vernon (see art. 216), and now in the National Collection, South Kensington.¹ Repeated a second time for Mr. Rogers. A third repetition was painted for one of the painter's sisters, in America, and is now in this country, in the possession of John Farnworth, Esq." TOM TAYLOR adds: "Of all LESLIE's pictures, this is probably the most popular, and in none are his peculiar merits more gracefully and happily displayed. In the expressions of the actors, the painter has caught the very spirit of the scene. Sancho, half-shrewd, half-obtuse, takes the Duchess into his confidence, with a finger laid along his nose; his way of sitting shows that he is on a style of seat he is unused to. Chantrey sat to Leslie for the expression of the Sancho, and his hearty sense of humour qualified him to embody the character well. The Duchess's enjoyment breaks through the habitual restraint of her high breeding, and the grave courtesy of her Spanish manners, in the sweetest half-smile—a triumph of subtle expression. The sour and literal Doña Rodriguez is evidently not forgetful how Sancho, on his arrival, had desired her to have a care of Dapple. The mirth of the whispering waiting-maids culminates in the broad sunshiny grin of the mulatto-woman. Nor has Leslie ever been happier in the composition of any picture."²

The picture is noticed with disparagement by M. PAUL MANTZ in his article on Leslie in *Gazette des Beaux Arts*, Nov. 1, 1859, p. 180.

192.

An engraving, which I have not seen, together with the original picture by C. R. LESLIE, after which it was done, are thus noticed in *Autobiographical Recollections by Leslie*:

Don Quixote while doing penance in the Sierra Morena, deceived by the disguised Dorothea and the Barber. The picture belongs to the Earl of Essex, for whom it was painted, and has been well engraved.

The Knight of the Rueful Countenance, "all naked to his shirt, lean, and yellow," courteously promises to redress the wrongs of the fair princess Micomecona. Dorothea kneels before the knight in her gorgeous attire . . . while her train is borne by the masquerading Barber, who kneels before the mules, with much-ado keeping on the beard that hangs down to his girdle . . . Sancho whispers the mysterious lady's quality in his master's ear, while the Don's armour hangs like a trophy on the cork tree to the right. The knight is an admirable conception, dignified, courteous, and gentle in his craziness; and quite indifferent to his scanty costume, in his anxiety to relieve the injured princess.

Of this picture there is a sketch by LESLIE at South Kensington, which TOM TAYLOR considers "quite Venetian in its glow of harmonious colour". It figures thus in the catalogue:

119. *Don Quixote and Dorothea*.—A sketch for the picture at Cashiobury. Don Quixote, unarmed and almost naked, assisting Dorothea to rise from her knees. Panel, 8 x 11, oblong. Sheepshanks Gift.

A paraphrase, in French, of the above remarks by TOM TAYLOR is offered as original criticism in *L'Artiste* for April, 1880, and signed by F. FEUILLET DE CONCHES.

193.

An engraving, vignettied, size about $5\frac{1}{2}$ by $7\frac{1}{4}$ inches = 140 by 185 mm., representing the Don attacking the sheep. In the composition there are a shepherd

¹ Since transferred to Trafalgar Square.

² Further descriptions of the several replicas are also given, Vol. II., p. 144, Vol. I., p. xxvii.

on foot holding his hands to his head and expressing wonder and vexation, Sancho mounted on Dapple, who is kicking out vigorously, a dog hanging on to Rosinante's tail; the whole is contained in, and interwoven by, a scroll of brambles and thistles. Dated, in left corner, 1839, a corkscrew separating the second and third figures, Düsseldorf; signed, in the middle, JULIUS BUDDEUS excudit, in italics, and, underneath, SCHRÖDTER, in bold, open letters. It is further subscribed, "Gdr. i. d. Kupferdruckerei d. Königl. Kunst-Academie zu Düsseldorf v. C. Schulgen-Bettendorff". Done probably for *Buddeus' Album deutscher Künstler* of the year which the engraving bears. The design is very clever and original, and finely engraved.

194.

An engraving, vignettied, unsigned, representing Don Quixote in full armour, spear in right hand, standing upon a pedestal; inscribed, "Editeurs Susse freres place de la bourse"; above the engraving we read *don Quichotte*; height of engraved figure and pedestal, not including the lance, $5\frac{5}{8}$ inches = 142 mm. Taken from a bronze figure by ANTONIN MOINE (art. 444), date about 1840.

195.

A set of 1 portrait, and 9 engravings: The portrait, elaborately and finely engraved, is vignettied, and measures about $5\frac{1}{4}$ by $3\frac{1}{2}$ inches = 134 by 90 mm.; it is the three-quarter representation of Cervantes, is surrounded by an oval frame decorated with arabesques, etc., and is surmounted by a phoenix; underneath, within the design, the word Cervantes; it is signed ANTONIO ROCA sc^t. The engravings, which measure $2\frac{1}{8}$ by $1\frac{3}{4}$ inches = 72 by 45 mm., are copied from the designs of ANTONIO RODRIGUEZ (art. 92), although that artist's name does not appear; they are all signed, in bottom corner, left, PABLO, or P. ALABERN g^r., and have, underneath, Spanish descriptions, in italics; the engraving is thin and poor; most unsatisfactory when compared with the originals. Done for

Vida y Hechos del Ingenioso Hidalgo Don Quijote de la Mancha etc. Edicion Económica. Barcelona. Imprenta de J. Mayol y Compañia. 1841. 8°, 3 vols.

196.

A lithograph, size $9\frac{1}{2}$ by $7\frac{1}{8}$ inches = 242 by 180 mm., subscribed H. BARON, pinx. et lith., Imp. Bertauts, Paris, entitled *La Princesse Micomicona*; the signature of Baron will also be observed within the design, reversed; the number "232" appears in the top right hand corner. A pleasing composition; the supposed princess kneels on one knee before the Don, who is on foot, and leaning on his spear; Sancho, in the background, watches his master while minding the two beasts; the barber stands behind Micomicona. Date of execution about 1841 to 1843.

197.

Among the etchings of LOUIS LEROY M. BERALDI notes : "*Entrée de la Montagne Noire* (Don Quichotte et Sancho dans un paysage) : gd. in-fol. en l., 1842. (Second état : toute la moitié gauche de la planche, regravée, avec au autre paysage, une croix et une cascade)".¹

198.

A set of 1 engraved title-page, 1 frontispiece, and 16 engravings, all on wood : The title, vignetted, size $7\frac{1}{2}$ by $4\frac{3}{4}$ inches = 190 by 120 mm., bears, within the design, "Don Quixote de la Mancha. London 1841," and is signed J. GILBERT, C. ARMSTRONG & Son. The frontispiece, vignetted, and somewhat larger than the title, has, in the design, the word "Dulcinea," and a portrait of Cervantes ; it is signed by J. GILBERT and FOLKARD. The 16 engravings measure about $4\frac{1}{2}$ by $3\frac{3}{4}$ inches = 114 by 95 mm., and are all designed by Sir JOHN GILBERT, although eleven only are signed by him, of which eight without, and three within, the design ; the engravers are J. WALMSLEY 3, C. ARMSTRONG 3, C. ARMSTRONG & Son 2, ARMSTRONG 1, FOLKARD 2, S. SLV. 1, BLAUER (?) 1, unsigned 3 ; they all bear, underneath, and outside the design, the words, "To face p. —" ; all are printed on toned paper. One will be found reproduced in the *Iconografia*, No. 46. Done for

Don Quixote de la Mancha etc. London : Charles Daly, 19 Red Lion Square. 1842. Large 8°.

The same engravings, without title-page or frontispiece, will be found in

Don Quixote de la Mancha. Translated etc. by CHARLES JARVIS etc. Illustrated by TONY JOHANNOT and others. London : Henry G. Bohn, etc. MDCCCXLII. 8vo, 2 vols.

Reissued, I believe, in the following year. See also arts. 186 and 213.

199.

An engraving, size 4 by $3\frac{1}{4}$ inches = 102 by 82 mm., entitled *Dulcinea* ; designed and signed by C. R. LESLIE R.A. ; engraved and signed by J. CHENEY ; further subscribed, "Printed by Butler & Long". Published in *The Gift*, Philadelphia, 1842. Five stanzas by Miss LESLIE elucidate the plate.

200.

A set of 1 portrait, 1 frontispiece, 125 illustrations, all lithographed, and 1 map : The portrait, under which is the autograph of Miguel de Cervantes, is surrounded by a fancy border containing various scenes and numerous figures, size, frame included,

¹ *Gravures du XIX^e siècle*, IX., 158.

7 by 5 inches = 178 by 127 mm.; signed, within the design, HEREDIA, without, HEREDIA Y BLANCO dib.; it also bears the address of the publishers. The frontispiece, rather narrower than the portrait, signed YRIARTE Y HEREDIA dib., is copied from that by TONY JOHANNOT. The 125 illustrations, size $6\frac{3}{4}$ by $4\frac{1}{2}$ inches = 170 by 115 mm., are all surrounded by a thin line, and bear, at top, "Tomo" and "Cap." indications; most of them are signed J. HEREDIA, H. YRIARTE, BLANCO, E. YRIARTE, or their initials; some bear the address of the publishers, others "Imprenta lito. de los editores"; in spite of these signatures they are not original, but are copied very nearly, or are imitated, from the designs of TONY JOHANNOT (art. 186). Done for

El Ingenioso Hidalgo Don Quijote de la Mancha, etc. *Obra adornada de 125 estampas litográficas y publicada Por Masse y Decaen*, etc. *Callejon de Santa Clara N^o. 8. México.* etc. *M.DCCC.XLII.* Large 8°, 2 vols.; with coloured, illustrated outer wrappers.

201.

An engraving, size $3\frac{3}{4}$ by $2\frac{3}{4}$ inches = 96 by 70 mm., entitled *The Duke and Duchess reading Don Quixote*, and further subscribed "Painted by C. R. LESLIE, R.A., Engraved by CHARLES ROLLS,¹ Published by Longman, Rees, Orme, Brown & Green, Printed by H. TRIGGS". Generally on India paper. It exists also on India paper, without title, but with names of artist and engraver. A charming composition, finely engraved. *In the Autobiographical Recollections* by LESLIE, TOM TAYLOR remarks:

There is a little picture in the collection of Mr. Joseph Gillott, at Birmingham, of the Duke and Duchess reading "Don Quixote". It has a sober power in its colour, and a quiet gracefulness in its composition, that make it very noticeable in spite of its small size.

This criticism is translated by F. FEUILLET DE CONCHES in his article on Leslie in *L'Artiste* for April, 1884, p. 250.

202.

An engraving, octagon shape, size $6\frac{1}{8}$ by $4\frac{7}{8}$ inches = 154 by 123 mm., subscribed "Painted by C. R. LESLIE, Engraved by A. L. DICK, *The Duke and Duchess reading Don Quixote*. Engraved for the Ladies' Companion." Published in *The Ladies' Companion*, New York, W. W. Snowden, May, 1843. Same subject as noticed in art. 201, but not so well engraved.

203.

An engraving, size $4\frac{3}{4}$ by $5\frac{3}{4}$ inches = 120 by 147 mm., entitled and subscribed "*Don Quixote & Samson Carrasco*. Vide *Don Quixote* From an Original Drawing by I. M. WRIGHT Engraved by E. SMITH London: Simpkin & Marshall Stationers Court: & the Proprietor 1 Cloudesley Terrace Islington." Contains four figures,

¹ SIEURIN gives the name "Rolls" in error.

well arranged, and carefully engraved. I have not been able to ascertain the date of publication, but presume it to be between 1840 and 1850.

204.

A set of 23 engravings, varying slightly in size, and measuring about $5\frac{1}{8}$ by 3 inches = 130 by 75 mm.; they are all signed with the initials of ALEJANDRO BLANCO, followed sometimes by the letters "l. g."; thirteen have, above, "P." and "C." indications, the other ten are without any indications; one is dated 1844. This set, which is by no means devoid of merit, was never published; the one proof series of impressions, taken by BLANCO himself, is in the author's possession. The original coppers, with exception of that bearing the attack of the sheep, are also in the author's hands. That copper is lost, but was re-engraved in 1893, in an exact manner, by Mr. C. W. SHERBORN, whose signature, with "London" added, it bears; the full count being thus restored. The designs are those of ISIDORO and ANTONIO CARNICERO, but the engraving of Blanco is far superior to that in the edition of *Madrid*, 1782 (art. 83). The two sets differ also in (1) the details of many of the engravings, and (2) two plates, Nos. II and V, of the earlier edition have not been engraved by Blanco, whereas he has produced two which are not found in the edition of 1782, the one is without indication, the other is for "P. II. C. XXXIX". Impressions of these twenty-three engravings accompany the present work.

205.

A set of 1 frontispiece, engraved on wood and vignetted, size about $4\frac{1}{4}$ by $3\frac{3}{4}$ inches = 110 by 95 mm., and 1 vignetted wood-engraving on title-page; both unsigned. Done for

El Ingenioso Hidalgo Don Quijote de la Mancha Nueva Edicion, corregida y anotada por Don EUGENIO DE OCHOA Paris Libreria de Carlos Hingray etc. 1844. 8°.

The same two illustrations will also be found in the undated edition, also in Spanish, bearing impress, *Paris Libreria de Ch. Fouraut et fils etc.*; with illustrated outer wrapper.

206.

A set of engravings. Done for an edition translated by F. BROTONNE, *Paris, Didier et Cie. 1844. "In-12, 2 vols."* Noted by LORENZ. Probably the first edition of that noticed in art. 210.

207.

A set of "20 dessins". Done for a *Nouvelle édition, revue et corrigée par M. l'abbé LEJEUNE, Paris, Lehubry, 1844. "In-8°."* Noted by LORENZ, who adds an edition by same publishers, "La même traduction. 1 vol. in-12, avec 20 grav. 1847." Probably identical with the edition noticed in art. 209.

208.

A set of "2 vignettes". Done for an edition of above translation, by same publisher (art. 207), 1845. "In-12, 2 vols." Noted by LORENZ.

209.

A set of 1 vignetted, illustrated title, and 19 vignetted wood-cuts, size about $4\frac{1}{4}$ by $3\frac{1}{2}$ inches = 108 by 90 mm., the title somewhat larger than the cuts, from designs by R. DE MORAINÉ 9, CÉLESTIN NANTEUIL 7, BOUCHOT 4, all signed; engraved and signed by TRICHON 8, POUGET 4, BERNARD 3, BUDZILOWICZ 2, unsigned 3. The set has been struck off on toned, as well as on white, paper. In the *Iconografia* one of these illustrations is reproduced under No. 56. Done for

Histoire de Don Quichotte de la Manche, etc. *Nouvelle Édition, revue et corrigée Par M. l'Abbe LEJEUNE* etc. *Illustrée de 20 grands dessins Par MM. CÉLESTIN NANTEUIL, BOUCHOT, et DEMORAINE. Paris, P.-C. Lehubry, etc. 1845.*¹

210.

A set of 12 lithographs, 1 wood-cut, 2 headpieces, 2 tailpieces, 1 illustrated title: The 12 lithographs, size $6\frac{5}{8}$ by $4\frac{3}{8}$ inches = 167 by 110 mm., are signed, in the design, JANET LANGE,² have, outside, "Imp. Lemercier," and descriptions, in French, and are numbered, top corner, right, 1 to 12; they are irregular in execution, and not remarkable for merit. The wood-cut figures on title-page, and is signed J. L., and RAMBERT. The one headpiece, to *Prologue*, portraying 7 scenes, is signed JANET LANGE and BADOUREAU. The other headpiece, for *Notice*, is signed GUILBAUT. The two tailpieces, one of which is signed MARVILLE and THOMPSON, are good specimens of printers' ornaments. The illustrated title, to *Première Partie*, an oval frame supported by angels, is signed H. LAVOIGNAT. Two of the lithographs are reproduced in the *Iconografia*, under Nos. 3 and 85. Done for

Histoire de Don Quichotte de la Manche etc. *Traduite etc. par F. DE BROTONNE* etc. *Nouvelle Édition Paris Didier, etc. 1846.*³

211.

A set of 8 wood-engravings, vignetted, size about $4\frac{1}{8}$ by $3\frac{1}{2}$ inches = 105 by 90 mm., with descriptions, in French, underneath; six are signed, within the design, TH. GUERIN, or T. H. only; two have the signature of LACOSTE aîné; the others are unsigned, or have illegible signatures. Done for

¹ In the *Iconografia* the edition is given as without date, and 1844 is supplied as the year of publication. See art. 207.

² Whose real name, says M. Beraldi, is ANGE-LOUIS JANET.

³ The *Iconografia* gives 1845. LORENZ quotes 1844 (art. 206).

Histoire de Don Quichotte de la Manche traduite etc. par FILLEAU DE SAINT-MARTIN Ornée de Gravures Paris Bernardin-Béchet. 8°; without date.

The same publisher has frequently reissued the book; the impressions of the engravings, not good originally, are, in the later issues, detestable. There is also an edition, *Vve. Desbleds, etc. 1847.*

212.

A set of 1 portrait, 10 engravings, and 419 wood-engravings in the text: The portrait, finely engraved, in oval frame, size about $5\frac{1}{4}$ by $3\frac{5}{8}$ inches = 132 by 92 mm., with name Cervantes underneath, is signed, in stipple, ANTONIO ROCA sc^t., and has also the names of the publishers. The engravings, which measure $6\frac{1}{4}$ by $4\frac{1}{8}$ inches = 160 by 105 mm., are signed, by the designers, URABIETA 4, MARTI 1, VALEJO 1, unsigned 4; by the engravers, A. MARTI 3, CIBERA 3, SIERRA (?) 2, unsigned 2. One of those by URABIETA and CIBERA is reproduced in the *Iconografía* as No. 40. The wood-engravings in the text are after TONY JOHANNOT (art. 186). Done for

El Ingenioso Hidalgo Don Quijote de la Mancha etc. Novísima Edición Clásica etc. Grabados ejecutados por los mejores artistas españoles. Madrid: Imprenta y Librería de Gaspar y Roig, etc. 1847. 4°.

Reprinted by same publishers in 1850; and again in 1865, with a selection of the engravings.

213.

A set of 1 engraved title-page, 1 frontispiece, 48 engravings of various sizes, all printed on toned paper. This is a made-up set, comprising two distinct series of illustrations previously published, viz., the title-page, with date 1841 unaltered, the frontispiece, and the 16 plates designed by Sir JOHN GILBERT already described (art. 198), with this alteration, however, that the words "To face" are suppressed, and the letter "p" only left, on the engravings; the other series is a selection from the wood-engravings after TONY JOHANNOT (art. 186). The printed title-page reads:

Don Quixote de la Mancha. Translated from the Spanish etc. London: Henry G. Bohn, etc. 1847. Large 8°, double columns.

Reprinted, *London, George Routledge and Sons, etc. 1877*, with the same engraved title-page and date, 1841, unaltered.

214.

A wood-engraving, vignettied, size about $4\frac{1}{8}$ by $5\frac{1}{4}$ inches = 105 by 133 mm., subscribed "*Don Quichotte, d'après M. PENGUILLY*"; no signature; the engraving is very unsatisfactory. Given in *La Semaine*, No. 27, for May 7, 1848, where a long, laudatory notice on Penguilly's picture can be read from the pen of PAUL DE SAINT VICTOR.

215.

A wood-engraving, reproducing the statuette of *Dorothea*, by JOHN BELL, in *The Illustrated London News*, Vol. XI., July to December, 1848, p. 253. The "beautiful" figure itself was first exhibited in 1841.

216.

An engraving, size 8 by $9\frac{1}{8}$ inches = 203 by 251 mm., signed C. R. LESLIE R.A. Painter, R. STAINES, Engraver, entitled *Sancho and the Duchess*, and further subscribed, "From the Picture in the Vernon Gallery. Size of the Picture 4 ft. $11\frac{1}{2}$ inches by 4 ft. Printed by McQUEEN. London, Published for the Proprietors by George Virtue, 25 Paternoster Row."

The arrangement of the picture is similar to that painted for Lord Egremont (art. 191), but some of the details differ: the dueña has a white apron; the dog is of a different breed; the head-dresses of two of the attendants vary; Sancho sits on a stool without a back; part of the drapery forming the background is done away with and replaced by the portrait of a man hanging on the wall; for the vase, left, a chair is substituted; Sancho's hat is suppressed; the flowers on the table, right, are not the same, etc. Published in *The Art-Journal*, Feby. 1, 1849, where, at p. 59, we read:

This picture is certainly one of the masterpieces of the English school of *genre* painting. It is a repetition of a subject painted by Mr. LESLIE for Lord Egremont in 1823, with several alterations in the details, which the artist introduced in order that it might not be an exact copy. It was exhibited at the Royal Academy in 1844 . . . In the spirit of this picture there is true humour without that boisterous display which is too frequently its substitute in the works of many painters . . . Mr. LESLIE is emphatically not one of these, but a worthy scion of that race of humourists which counts among its number the great Cervantes. On an etching of this engraving being submitted to Mr. LESLIE, he expressed his perfect approbation of the work in its then state; and on the completion of the plate, he writes: "Mr. STAINES has finished 'Sancho and the Duchess' entirely to my satisfaction".

The same engraving, with the words "From the Picture in the Vernon Gallery" omitted, will be found in *Pictures by CHARLES LESLIE, with Descriptions etc., by JAMES DAFFORNE, London, Virtue & Co. (1872)*.

The original sketch, in oil, made by LESLIE for the Vernon picture, was sold by Messrs. Christie, April 29, 1893, for £54 12s., and figures as No. 147 in their Catalogue, *Brocklebank, and others*, of that date.

217.

A set of 1 lithographed and illustrated title-page, and 36 lithographs: The lithographs, which measure about $4\frac{1}{2}$ by $7\frac{1}{2}$ inches = 113 by 193 mm., are numbered, at top, 1 to 36; they have frequently two subjects on the same plate, with descriptions, in French, underneath; they are sometimes signed, within the design, E. MORIN, and bear, outside the design, names of publisher and printer. The title-page, crossways, reads:

Don Quichotte en Images par EDMOND MORIN Paris Chez Aubert & C^{ie}. Place de la Bourse 29 Imp. Lemerrier R. de Seine 57, Paris. No date, published in 1850.

The monogram **EM**, sometimes used by E. Morin, was also employed by Meissonier and Montigneul. The *Don Quichotte en Images* is now scarce.

218.

A lithograph, entitled *Don Quichotte et Sancho Pança*, size $4\frac{3}{4}$ by $7\frac{1}{4}$ inches = 120 by 184 mm.; signed, in italics, T. H. ROUSSEAU, F. LEFMAN; superscribed "*L'Artiste*". A pleasant composition, representing the two men, mounted, in a forest. Published in *L'Artiste*, Nov. 15, 1850, 5 série, T. v., 12 livraison, where, at p. 192, we read:

C'est d'après un dessin de THÉODORE ROUSSEAU, dessin très-peu fait et à peine indiqué, que M. LEFMAN a gravé cette planche. Là où le maître avait tout dit, il s'est borné à traduire; mais quand il se taisait, il a fallu deviner et créer.

219.

A set of 1 frontispiece, 7 full-page illustrations, and various tailpieces in the text, all unsigned. Done for

Le Don Quichotte des Enfants etc. Paris Amédée Bedelot, Libraire, 20, Rue des Grands-Augustins. 12°, no date (1852), in illustrated boards, with an introduction signed ELISABETH MULLER. Reissued, by same publisher, in 1862, undated, as *Le Don Quichotte du jeune Age*, etc. See art. 246. There seem to have been two editions in 1852, with the full-page illustrations coloured, from the following notice in the *Iconografia*:

"*Le Don Quichotte du jeune Age*, etc. con 8 láminas coloreadas de 117 mm. por 83 mm. (= $4\frac{9}{16}$ by $3\frac{1}{4}$ inches) y otras 22 en negro de varios tamaños desde 85 mm. por 60 mm. (= $3\frac{5}{16}$ by $2\frac{3}{8}$ inches) a 33 mm. por 17 mm. (= $1\frac{1}{4}$ by $\frac{5}{8}$ inch)." One illustration is there reproduced as No. 75. LORENZ notes "8 lithographies".

220.

A wood-engraving, size $4\frac{3}{8}$ by $5\frac{5}{8}$ inches = 112 by 142 mm., subscribed "*Don Quixote attacking the Marionettes*. From a Painting by Coypel"; no signatures; copied from that in the series noticed in art. 22. Given at Vol. I., p. 389, of *The Illustrated Exhibitor*, etc., 1852, where we read that Coypel's pictures from *Don Quixote* have "mainly won for him his reputation as an artist". "He subsequently added another painting to the series (of twenty-five), but it was not engraved." (See art. 418).

221.

A wood-engraving, in the text, size $4\frac{5}{8}$ by $5\frac{7}{8}$ = 116 by 150 mm., signed VIVANT BEAUCÉ del., PINAUD sc., CARL COYPEL pinxit, and subscribed "*Don Quichotte combat les marionnettes qu'il prend pour des Maures*."—Tableau de CHARLES COYPEL.—

Dessin de V. BEAUCÉ." Given in the *Magasin Pittoresque*, 20^{me} Année, 1852, p. 68, where a notice will be found of the original paintings by Coypel, as well as of the first engravings of them (arts. 22, 418).

222.

A set of 9 engravings. Done for a translation *par* H. BOUCHON DUBOURNIAL, *revue, corrigée par* M. l'abbé PAUL JOUHANNEAUD, Paris, Ardant, 1852. "In-8°." Noted by LORENZ.

223.

A wood-cut, size $1\frac{7}{8}$ by $3\frac{1}{2}$ inches = 47 by 90 mm., designed by PIZARRO, engraved by L. BURGOS, and bearing their signatures; entitled *Rosinante*, and representing that famous horse with his faithful companion Dapple. Published in *La Ilustracion*, Num. 18, 1^o de Mayo, 1852; extracted from *Animales Célebres de todos los tiempos y de todos los países*.

224.

A set of 55 wood-cuts, in the text, of various sizes, copied from those designed by TONY JOHANNOT (art. 186), and roughly re-engraved; most of them bear the signature of MARTI, in the design. The wood-cut at p. 49 is repeated on the title-page. Done for

Historia de D. Quixote de la Mancha por Miguel Cervantes Savedra (sic). *Edição enriquecida com Gravuras*. Lisboa—*Tipographia Universal*.—1853. Square 8°.

225.

A set of 17 wood-engravings, vignetted, in the text, size about $3\frac{3}{4}$ by 3 inches = 95 by 75 mm., designed by E. FOREST, engraved by POUGET; nearly all are signed by both artist and engraver. The engraving¹ at p. 252 is reproduced in the *Iconografía* as No. 87. Done for

Histoire de l'admirable Don Quichotte de la Manche etc. Paris Librairie de L. Hachette et C^{ie}. Rue Pierre-Sarrazin, N^o. 14 1853. 12°.

226.

A wood-engraving, in the text, size 6 by $5\frac{3}{8}$ inches = 152 by 135 mm., signed BEST. H. C., and subscribed "*Sancho dans l'île de Barataria*.—Dessin de PAQUET, d'après C.-R. LESLIE." Given in the *Magasin Pittoresque*, 21^{me} Année, 1853, p. 165. Sancho sits alone at table; Rezio's hand and wand only are visible. A powerful and suggestive composition. See also art. 258.

¹ In the copy of the book before me that engraving is entirely unsigned, whereas on the reproduction in the *Iconografía* a signature, not that of either Forest or Pouget, will be found.

227.

LORENZ mentions an edition of LOUIS VIARDOT's translation, "avec vignettes, gr. in-8°, 1853, Vict. Lecou" (Paris).

228.

A wood-cut, size $8\frac{7}{8}$ by $7\frac{1}{4}$ inches = 225 by 186 mm., subscribed "*Sancho Panza and his Wife*—Painted by JOHN GILBERT—From the Exhibition of the British Institution". Published in the *Illustrated London News* Supplement, March 18, 1854. Sancho is seated, a table at his left; his wife, standing, holds a tray; there is a dog in the foreground.

229.

A set of 48 coloured lithographs, vignetted, measuring about $6\frac{1}{4}$ by $4\frac{1}{2}$ inches = 160 by 115 mm., with quotations underneath, from designs by CELESTIN NANTEUIL, whose signature most of them bear; lithographed by J. J. MARTINEZ, Madrid, and signed by him. Two will be found reproduced in *Iconografía* under Nos. 14 and 98. There is a rough wood-cut on the outer wrapper representing Sancho mounted on his ass, signed A. P., and another name illegible. Done for

Don Quijote de la Mancha, etc. *Nueva Edición. Ilustrada con Láminas de colores aparte del texto.* Madrid: etc. D. F. de P. Mellado, etc. 1855. 2 vols.

Vol. II. dates 1856; twenty-four lithographs to each vol., as indicated in the "Plantilla" with which each vol. is furnished.

230.

A set of 1 portrait, and 11 compositions, lithographed, size about 12 by $8\frac{1}{4}$ inches = 305 by 210 mm., all signed CÉLESTIN NANTEUIL dibº y litº, or C. NANTEUIL only, generally outside the design; and subscribed "Lit. de J. J. MARTINEZ, Desengañó, 10, Madrid," or without the name of the street: In the portrait Cervantes is depicted erect, bare-headed, in turn-down collar, his left hand resting on his sword, while in his right he holds a scroll, on which we read *Don Quijote*; a winged angel holds her left hand, surrounded by stars, over his head; subscribed Miguel de Cervantes Saavedra, in large open letters. The compositions consist of three portraits, upright, of *D. Quichote de la Mancha*, *Sancho Panza*, and *Dulcinea del Toboso*, the name underneath each, and eight subjects, crossways, of which I give the titles or first few words of the quotations, as I am not certain that eleven pieces complete the set: (4) *Las Bodas de Camacho*; (5) "él tomo sus simples, de los cuales hizo un compuesto, etc."; (6) "Dijolé D. Quijote: Sancho amigo, la noche se nos va entrando etc."; (7) "Apeáronse junto á la fuente, etc."; (8) "A lo que el medico respondió: esas no comerá el Sr. Gobernador etc."; (9) "y vio que sus espaldas venian hasta seis ó siete hombres á caballo, etc."; (10) "dieron con

Sancho en el suelo y lo mismo le avinó á D. Quijote, etc.”; (11) “detened, Señor caballero el paso, y no rompais las redes etc”. Published, I presume, about the same time as those noted in preceding art. 229.

231.

An engraving, size $4\frac{3}{4}$ by $5\frac{7}{8}$ inches = 120 by 150 mm., entitled *Sancho Panza and the Duchess*, and subscribed “Engraved by J. & G. P. NICHOLLS”. It is from a picture by C. R. LESLIE. Same subject as art. 216. Published in *The Art Journal*, in the text, April 1, 1856.

232.

A set of 1 frontispiece, and 7 engravings, on wood, vignettéd, size about $5\frac{1}{8}$ by $3\frac{3}{8}$ inches = 130 by 85 mm., signed, within the design, J. G., in monogram, and DALZIEL^o sc.; all have descriptions, in English, underneath; the frontispiece has,

^o Spelt *Dalziels* incorrectly in the *Iconografía*, where no mention is made of the frontispiece.

besides, “Front.” at bottom, right, and the other engravings “P.” indications. The designs are among the best of Sir JOHN GILBERT’s productions, and the engraving is excellent. Done for

Adventures of Don Quixote De la Mancha. Translated etc. by CHARLES JARVIS. Illustrated by JOHN GILBERT. London G. Routledge & Co. etc. 1856. 8°.

In the *Iconografía* “A new Edition,” which I have not seen, of 1858, has been used, and two of the engravings are reproduced as Nos. 8 and 51. Again reprinted, *London: George Routledge and Sons, etc. 1866.* The same engravings were employed to illustrate

The Story of Don Quixote and his Squire Sancho Panza. By M. JONES, etc. London: George Routledge & Sons, etc. 1871. 8vo.

233.

An engraving on wood, size $6\frac{7}{8}$ by $5\frac{5}{8}$ inches = 164 by 143 mm., top corners rounded; signed, within the design, left, LEECH (?), outside the design, in the middle, HENRY LINTON, and entitled “*Don Quixote in his Study.* From a Photograph by LAKE PRICE.” Published in *The National Magazine*, London, Vol. I., 1857, where, at p. 355, we read:

Of the merits of the picture as a work of art, we can only say that any observer will see at once what is the subject, so admirably suggestive is the figure, and that the pieces of armour and furniture about have been rendered with a careful affection, which does Mr. LAKE PRICE the highest honour.

234.

A lithograph, entitled *La Première Sortie de Don Quichotte*, size $5\frac{1}{2}$ by $9\frac{3}{4}$ inches = 139 by 245 mm., signed A. GUIGNET, pinx., Imp. BERTAUTS, r. Cadet, 11, E. LE ROUX,

lith.; superscribed "*L'Artiste*". A weird composition, representing the Don on horseback in a wild country, time early morning. Published in *L'Artiste*, 6^e série, tome 3^e, 15^e livraison, 22 mars, 1857.

235.

A set of 8 engravings, and 24 wood-cuts, vignetted, in the text:¹ The engravings are all in fancy frames, and measure, including the frames, about 5 by $3\frac{3}{4}$ inches = 125 by 95 mm.; all are designed by J. J. GRANDVILLE, engraved by TH. RUHIERRE, and signed by both artist and engraver; four of the frames are designed by ADRIEN FÉART, and bear his signature, or initials, one is signed in addition BERTHIAU Imp.; they have, underneath, quotations, in French, engraved. The vignettes, which measure $4\frac{1}{4}$ by $3\frac{1}{4}$ inches = 108 by 83 mm., are not all by GRANDVILLE; 12 bear his signature, 6 that of K. GIRARDET, 6 are unsigned; engraved by CHEVAUCHET 5, BARBANT 5, P. SOYER 3, QUICHON 2, I. CH. 2, and 7 are unsigned. One engraving and one vignette are reproduced in the *Iconografía* under the Nos. 41 and 82. This charming series, the wood-cuts being of their kind as delicate as the engravings, was done for

L'Ingénieux Chevalier Don Quichotte de la Manche etc. *Traduction nouvelle Illustrée* par GRANDVILLE *Tours A^d Mame et C^{ie}. MDCCCLVIII.*² 8°.

236.

A set of 1 portrait,³ and 8 engravings: The portrait, oval, in a frame on which is the name Cervantes, measures, including frame, 6 by $3\frac{3}{8}$ inches = 153 by 92 mm., is signed CH. COLIN sc., and is subscribed "Publié par Furne à Paris. Imp. F. CHARDON aîné, 30 r. Hautefeuille, Paris." The engravings, size about $4\frac{1}{2}$ by $3\frac{5}{16}$ inches = 113 by 84 mm., have descriptions, in French, underneath, are further subscribed as above, and are signed H. VERNET del. 4, EUG. LAMY del. 4; CH. PAQUIN sc. 3, ED. RAMUS sc. 3, CH. COLIN, sc. 2; the designs are identical with those noted in art. 138. The plate representing the death of Don Quixote is reproduced in the *Iconografía*, No. 101. Done for

L'Ingénieux Chevalier Don Quichotte de la Manche etc. *Traduction nouvelle* par CH. FURNE *Paris Furne, etc. M DCCC LVIII* 8°, 2 vols.

237.

A lithograph, entitled *Les Noces de Gamache*, size $9\frac{5}{8}$ by $7\frac{5}{8}$ inches = 245 by

¹ M. J. BRIVOIS gives the whole 32 as "hors texte," which is inexact.

² M. BRIVOIS dates the first edition 1848, LORENZ notes an edition 1857, neither of which have I seen.

³ The portrait is not mentioned in the *Iconografía*, but "8 láminas" only. LORENZ includes it with the engravings, giving "9 grav."

195 mm., signed CH. MONGINOT, pinx. Imp. BERTAUTS, r. Cadet, PIRODON lith., superscribed "*L'Artiste* Salon de 1857". A somewhat confused composition: Sancho on his ass expresses astonishment at the profusion of good viands spread out before him on the ground. Published in *L'Artiste*, 10 Octobre, 1858, nouvelle série, tome V., 6^e livraison, where, at p. 96, we read:

Salon de 1857.—*Les Noces de Gamache*. Lithographie d'après M. MONGINOT, par M. PIRODON. Vous entendez bien que *les Noces de Gamache* et Sancho et son âne ne sont ici qu'un prétexte habilement choisi par le peintre pour entasser sur sa toile lumineuse des montagnes de victuailles, des fruits appétissants, des fleurs splendides, tout ce qui sourit dans les rêves d'un affamé, tout ce qui brille aux yeux d'un coloriste. M. Monginot a une manière rapide et décorative qui convient à merveille à ces grands panneaux de salle à manger. Il sera bientôt l'un des maîtres du genre.

238.

A set of 1 portrait, 12 engravings, 1 map, 2 engraved half-titles, initial letters, and tailpieces: The portrait, oval, measuring $7\frac{1}{2}$ by $5\frac{7}{8}$ inches = 190 by 150 mm., is signed L. MADRAZO lo pintó, P. HORTIGOSA lo grabó, and bears the autograph of Cervantes underneath; he is represented sitting at a table, pen in hand. The engravings, which measure $8\frac{1}{4}$ by $6\frac{1}{4}$ inches = 208 by 159 mm., are all signed, by the designers, L. FERRANT 2, C. L. RIBERA 1, B. MONTAÑES 1, R. MADRAZO 1, LUIS DE MADRAZO 1, M. FLUYXENCH 1, C. LORENZALE 1, MURILLO 1, ESPALTER 1, R. MARTÍ 1, E. PLANAS 1; by the engravers, ESTEVANILLO (twice spelt ESTEBANILLO) 6, P. HORTIGOSA 2, A. FATJÓ 2, A. ROCA 1, D. MARTINEZ 1; they have all "P." and "C." indications, but no descriptions, underneath. Two of them will be found facsimiled under Nos. 31 and 80 of the *Iconografía*. The map is "Delineado por D. MANUEL ANT^o. RODRIG^z. segun las observaciones historicas. de D. JUAN ANT^o. PELLICER Bibliotec^o. de S. M.". The two half-titles, which usher in the two parts, are very finely engraved, and signed, that to Part I., ESTEVANILLO, that to Part II., L. ESTEBANILLO d. y g. en B^a. 1859; the former contains medallion portraits of Don Quijote and Sancho Panza, the latter a bust of Cervantes. The initial letters, one to each chapter, are generally signed; but as they do not all bear reference to the work, no special description is needed. The tailpieces are generally slight and insignificant, most of them being mere typographical ornamentations. Done for

El Ingenioso Hidalgo Don Quijote de la Mancha, etc. Barcelona, Imprenta de Tomás Gorchs, Editor. 1859.¹ Fol. 2 vols.

239.

A set of 6 full-page wood-engravings, size $5\frac{1}{4}$ by $3\frac{1}{2}$ inches = 135 by 90 mm., with the corners cut off; two of them are signed MARTINEZ, within the design; one has that name outside the design; the remaining three have initials only, or no signature at all. This series has no value whatever. Done for

¹ The dates given in the *Iconografía* are 1859-62; in the copy before me both vols. are dated 1859.

El Ingenioso Hidalgo Don Quijote de la Mancha, etc. Madrid. Libreria de San Martin, Victoria 9. Barcelona. En *El Plus Ultra*, Rambla del Centro. 1859. 8vo, 2 vols.

240.

LORENZ notes: "*Don Quichotte de la jeunesse. Traduit et abrégé etc. par RENÉ D'ISLE. Gr. in-8°, texte encadré et grav. 1859. Limoges, Ardant frères,*" which I take to be illustrated.

241.

An etching, measuring 8 by $5\frac{5}{8}$ inches = 205 by 142 mm., surrounded by a line; designed and signed, within the line, GOYA; etched and signed, outside the line, by BRACQUEMOND; entitled and subscribed "*Don Quichotte. Gazette des Beaux arts Imp. A DELÂTRE Paris.*" The Don is represented kneeling on one knee before a table, on which he holds an open book; various demoniacal figures of spirits in the background; a dog in the foreground. The execution is rough, but the general effect vigorous. Impressions of this etching exist on China paper, without the printer's name. Published in the *Gazette des Beaux-Arts*, 15 Août, 1860, where, at Vol. VII., p. 224, we read the following remarks of VALENTIN CARDERERA:

Il (GOYA) employait exclusivement de l'encre, mais il y mélangeait parfois la première substance venue, voire même du tabac rouge puisé dans la tabatière de ses amis. C'est de cette manière qu'est dessinée la *Vision de Don Quichotte*, que M. BRACQUEMOND a reproduite ici pour la *Gazette*; c'est le moment où tous les fantômes de la chevalerie viennent visiter le noble hidalgo et l'appeler à de nouvelles aventures.

In his work on Goya the Conde DE LA VIÑAZA gives the following description:

Núm 7.—*Don Quijote.* Alto, o. 210; ancho, o. 140.—Agua fuerte.

Un hombre flaco y de nada vulgar estatura está hincado sobre su rodilla derecha delante de una mesa, en la que hay varios libros, uno de los cuales tiene abierto y en actitud de mostrar el texto, con el dedo índice de la diestra, á quien mira el grabado. La silla en que permaneció sentado vese á su espalda, y en ella descansa una espada de gavilanes y cazoleta. Un galgo en primer término. Por la atmósfera, rodeando su cabeza, figuras de caprichosos animales y mujeres fantásticas.—Firmado: Goya.

M. H. BERARDI, in his *Graveurs du XIX^e Siècle*, III., 102, notes of this plate an "État inachevé. Quelques épreuves seulement."

242.

A set of 8 rough, vignetted wood-cuts, in the text, size about $3\frac{3}{4}$ by $2\frac{3}{4}$ inches = 95 by 70 mm., unsigned, copied from engravings in various previous editions; the engraving at p. 52 is repeated on the title-page; altogether a worthless set. Done for

ΔΟΝ ΚΙΣΟΤ etc. ΕΝ ΑΘΗΝΑΙΣ, ΤΥΠΟΙΣ Χ.ΝΙΚΟΛΑΪΔΟΥ ΦΙΛΑΔΕΛΦΕΩΣ.
1860.

243.

A set of 6 engravings, size $8\frac{3}{4}$ by $6\frac{3}{4}$ inches = 221 by 170 mm., unsigned;

reproductions of the set noticed in art. 182; all have, underneath, descriptions, "Vol.," "Book," and "Chap." indications, and these words: "A Fac Similie of, HOGARTHS OWN Engraving". Published in *The Complete Works of William Hogarth: in a Series of one hundred and fifty Steel Engravings from the Original Pictures*, etc. London: Griffin, Bohn & Co. 4°. [1861].

244.

An etching, size $8\frac{3}{4}$ by $5\frac{3}{4}$ inches = 224 by 145 mm., signed C. ALLARD-CAMBRAY culp., entitled *Première Sortie de Don Quichotte*, and further subscribed "Paris, Cadart & Luce, Editeurs Imprimeurs, Rue N^{ve} des Mathurins, 58"; the number "73" will be found in the top right-hand corner. A roughly executed, but vigorous, composition: The Don, bareheaded, carries his helmet in his left hand, while, with his right, he draws open a curtain giving access to the street. Within the design, at right, bottom corner, are the initials C. A. C. Executed probably between 1860 and 1870.

245.

A set of 28 lithographs, including the frontispiece, size $6\frac{7}{8}$ by $5\frac{1}{4}$ inches = 175 by 133 mm., with quotations, in French, underneath; many, but not all, are signed, within the design, ALBERT, or D. A., in monogram; a few bear the printer's name, GODARD, and his address, below, outside the design. A set of little merit. Two reproductions, Nos. 20 and 29, are given in the *Iconografia*. Done for

Histoire de l'admirable Don Quichotte de la Manche etc. *Traduction nouvelle Illustré de 28 grandes Lithographies* Paris Librairie Louis Janet Magin, Blanchard et C^{ie}. etc. Large 8°, undated; published in 1862.

There is an outer wrapper, printed in blue, and illustrated by a vignette with two windmills. The book was printed at Angers.

246.

A set of 1 frontispiece, and 7 engravings, all vignetted and surrounded by a line, size, from line to line, $4\frac{5}{8}$ by $3\frac{1}{4}$ inches = 117 by 83 mm., all unsigned. The frontispiece is original, while the engravings, which have, underneath, descriptions in French, are copied from other sets. In the text are numerous small wood-cuts, which, as a rule, have no special reference to the story. See art. 219. Done for

Le Don Quichotte du jeune Age, etc. Paris Amedée Bèdelet, etc. Small 8°, no date; published in 1862.

246*.

A set of 1 portrait, 3 frontispieces, one to each volume, 31 engravings, 1 map, initial letters, head and tailpieces, same as those used for the edition of *Madrid*, Joaquin Ibarra, 1780 (art. 72), being impressions taken from the identical copper-

plates, much worn; to which are now added the following 6 engravings, size about $6\frac{1}{2}$ by $9\frac{1}{2}$ inches = 165 by 242 mm., illustrating the life of Cervantes, and facsimiles of autographs: (1) "*Alcalá de Henares Patria de Cervantes etc.*," signed MARTINEZ g^o.; (2) "*Batalla de Lepanto (Octubre 7 de 1571.) Cervantes peleando sobre la Galera Marquesa,*" signed GALBAN dib^o., MARTINEZ g^o.; (3) "*Cautivero de Cervantes, Interior de la prision llamada Baño Real, etc.*," signed T. VALLEJO agua-furete; (4) "*Casa llamada de Medrano, en Argamasilla de Alba. Esta es, segun la tradicion, la carcel donde Cervantes preso y escribió la primera parte del Quijote,*" unsigned; (5) "*Vista del Rastro de Valladolid, Casa que habitó Cervantes en 1605, etc.*," unsigned; (6) "*Estatua de Cervantes erijida en Madrid, en la plazuela de las Cortes, el año 1835,*" underwritten "Escultura de SOLÁ, MARTINEZ g^o." Facsimiles of (1) "La Partida de Bautismo de Cervantes," with "la Firma de Cervantes," and that of "su mujer D^a. Catalina de Palacios y Salazar"; (2) "Autografo de Cervantes, calcado para esta edicion en el Archivo general de Simancas, donde existe, etc.," dated, at the back, "Madrid 3 de Diciembre de 1592". Done for

El Ingenioso Hidalgo Don Quijote de la Mancha. etc. Nueva Edicion, adornada con láminas en cobre, cuyas planchas son propiedad de la Real Academia Española. Madrid. En la Imprenta Nacional. 1862. 4^o, 3 vols.

Vol. III, containing the life etc., and the original engravings and facsimiles, is dated 1863.

247.

A set of 375¹ wood-engravings, of which 127 headpieces, measuring about $4\frac{1}{2}$ by $7\frac{1}{4}$ inches = 114 by 185 mm., 128 tailpieces of various dimensions, all in the text, and 120 full-page plates, about $9\frac{3}{4}$ by $7\frac{3}{4}$ inches = 248 by 197 mm., with quotations, in French, and "T." and "Ch." indications, underneath; all are designed by GUSTAVE DORÉ, and engraved by H. PISAN; generally signed by both artist and engraver. Three of the full-page engravings will be found reproduced, as Nos. 33, 59, 71, in the *Iconografía*.² Done for

L'Ingénieux Hidalgo Don Quichotte de la Manche etc. Traduction de LOUIS VIARDOT avec les Dessins de GUSTAVE DORÉ gravés par H. PISAN Paris L. Hachette et C^{ie}. M DCCC LXIII. Folio, 2 vols.

Reprinted in 1869 by the same publishers in a somewhat smaller form, the title-page bearing, in this edition, "370 Compositions," etc. Reproduced in

The History of Don Quixote, etc. The Text edited by J. R. W. CLARK, etc. Illustrated by GUSTAVE DORÉ. London: Cassell, Petter, and Galpin, etc. Large 4^o, no date.

¹ 370 is the number usually given, notably by M. J. BRIVOIS and by M. H. BERALDI; there are, however, in the entire work 375.

² Where, strangely enough, "114 láminas" only are noted. This error is the more unaccountable as the number of full-page engravings can be verified by the "Table" added to each volume.

Here the full-page engravings have, underneath, quotations, in English. The same publishers afterwards used a selection of 1 frontispiece, and 124 wood-engravings, from the same designs, in an undated volume entitled :

The Story of the Don, re-written for Our Young Folks. By C. L. MATÉAUX, etc. *With Numerous Illustrations.* No date.

They again produced a "Cheap edition of the Doré *Don Quixote* with about 400 illustrations," in 27 parts, at 3d. each part.

Bold, effective, vigorous, and full of imagination, as these compositions of Doré undoubtedly are, they fail to give entire satisfaction. The artist has travelled beyond his author, and has fallen into errors which Cervantes would have deprecated. He becomes fantastic, grotesque, at times almost supernatural, depicting those extravagances which it was the writer's object to combat and destroy. The tranquil, thoughtful humour and gentle satire of Cervantes are lost in the artist's desire to produce striking effect, difficult attitudes, telling situations. The illustrations are in fact Doré, not Cervantes. In his *Nouveaux Lundis* SAINT-BEUVE concludes his notice of the edition with the following passage :

L'intelligence du style et de la couleur propre à chaque temps et à chaque œuvre est une conquête de notre âge ; ce qui n'empêche pas, dans la multiplicité, quelque confusion. Cela est vrai pour les peintres comme pour les critiques. Quand Natoire (see art. 448) et Coypel (see art. 418) peignaient pour le château de Compiègne une suite de scènes de *Don Quichotte*, c'était dans le ton simplement riant, et leur pinceau spirituel ne pensait qu'au plaisir des yeux et à la grâce. M. Gustave Doré n'a pu ni dû échapper à la science moderne plus ambitieuse, et son crayon en a contracté du caractère. Mais nous tous, critiques ou peintres, en revenant si tard sur le sincère et gai chef-d'œuvre, n'oublions jamais ce qu'il est à la source. Ennoblissons-le, traitons-le dignement, comme il sied et selon le ton primitif ; mais ne le changeons pas trop, ne le chargeons pas, mêlons-y le moins possible de pensées étrangères et de ce que le trop de réflexion serait tenté d'y mettre. Il est d'un si bon naturel !

In addition to the editions noted above, the illustrations of DORÉ have been frequently used. I mention the following :

Don Chisciotte della Mancia illustrato con 120 quadri grandi e 250 disegni di GUSTAVO DORÉ, *Milano.* 4°, 2 vols. ; no date.

El Ingenioso Hidalgo Don Quijote de la Mancha etc. *Barcelona* etc. 1875. Fol., 2 vols.

Don Quichotte de la Manche etc. *Édition abrégée d'après la traduction de FLORIAN Paris Librairie Hachette et C^{ie}.* etc. 1882. 8°. "Bibliothèque des Écoles et des Familles," with a selection of wood-engravings from the designs of G. DORÉ, signed ; in an illustrated wrapper.

Leben und Thaten des scharfsinnigen Edlen Don Quijote von der Mancha. etc. *Neu bearbeitet von ERNST VON WOLZOGEN. Mit Illustrationen von GUSTAV DORÉ,* etc. *Leipzig Verlag von Th. Knaur.* 4°. Published in monthly parts, at 60 Pfennige each, the first of which was issued in 1892. The publisher promises "400 Illustrationen von DORÉ".

In *Cassell's Doré Gallery*, 4°, undated, fourteen of the full-page compositions were again employed.

248.

A set of 120 wood-engravings, vignetted, in the text, of various sizes, about $3\frac{1}{2}$ by 3 inches = 90 by 80 mm., designed by TÉLORY, but only a few bearing his signature; engraved and generally signed by COSTE and H. DELAVILLE, in about an equal proportion. The *Iconografia* reproduces, under Nos. 44 and 81, two of these clever engravings. Done for

L'Ingenieux Chevalier Don Quichotte de la Manche etc. *Traduction nouvelle par RÉMOND* 120 gravures par TÉLORY Paris Delarue, etc.

No date. Published in 1863, 2 vols.; an illustrated outer wrapper to each vol.

249.

A set of 6 engravings by A. SCHRÖDTER, size about 7 by $5\frac{5}{8}$ inches = 178 by 143 mm., issued in three states:

Ausgabe I. With descriptions, in German, underneath, "Erfunden u. radirt von A. SCHRÖDTER," and further subscribed, "Druck d. Kupferdruckerei d. Königl. Kunst-Academie zu Ddorf v. C. Schulgen-Bettendorff. Verlag von Mayer & Wigand in Leipzig."

Ausgabe II. The same, on India paper.

Ausgabe III. Without any lettering, on India paper, with numerous remarks done with the point round the margins.

Published, without title-page or letter-press, in an illustrated wrapper, worded:

Sechs Bilder zum Don Quixote. Erfunden und radirt von A. SCHRÖDTER. Inhalt.
1. *Der lesende Don Quixote.* 2. *Die Waffenwacht.* 3. *Kampf mit den Windmühlen.*
4. *Kampf mit dem Biscayer.* 5. *Rast bei den Ziegenhirten.* 6. *Abenteuer mit der asturischen Magd.* Altona, G. Mayer's Verlag. (Haendcke & Lehmkuhl.) 1863.
Druck von G. Kreysing in Leipzig.

The "Inhalt" is not given on the wrapper of Ausgabe I. The first engraving, *Der lesende Don Quixote*, is identical in subject with that noticed in art. 179*, and that published by Count A. Raczyński (art. 188). See also art. 454.

250.

A set of 19 engravings,¹ size 154 by 100 mm. = 6 by 4 inches. Done for

El Ingenioso Hidalgo Don Quijote de la Mancha. etc. Barcelona. Sociedad editorial *La Maravilla*, calle de Avinó, núm 20. Madrid. Libreria Española, Relatores, 12. On the verso: *Barcelona Imprenta de Narciso Ramirez, pasage de Escudillers, n.º. 4.* 1863. 4º.

An edition which I have not been able to inspect. Two reproductions, Nos. 48

¹ And probably a portrait.

and 94, are given in the *Iconografía*, whence I extract this note; both are designed by ZARZA, and engraved by CAPÚZ, and have the signatures of those artists within the design.

251.

A set of 33 wood-engravings, vignetted, size about $5\frac{5}{8}$ by $4\frac{1}{4}$ inches = 145 by 110 mm., from designs by G. STAAL. Done for

Il Ingenioso Hidalgo Don Quijote de la Mancha. etc. Paris. Libreria de Garnier Hermanos, etc. 1864. 4°.

I have not seen this edition, but borrow the above note from the *Iconografía*, where one of the engravings, *Industria de Basilio para casarse con Quiteria*, is reproduced as No. 62.

I have, however, before me eight engravings, all with quotations, in French, and "P" indications, underneath; all are signed, within the design, G. STAAL, with, in one instance, the addition of "del."; and by the engravers, E. MOUARD, or E. M., 4 PANNEMACKER, or PANN, 2, illegible 2. Among these is the one reproduced in the *Iconografía*, with the Spanish title replaced by a quotation in French. This set of eight is complete, as shown by the "Placement des Gravures," terminating the volume to which they belong, viz.:

Le Don Quichotte de la jeunesse traduit etc. par FLORIAN. Nouvelle Édition illustrée de Vignettes sur bois d'après les dessins de G. STAAL gravées par PANNEMACKER,¹ MOUARD, MIDDERICH, etc. Paris Garnier frères, etc. 8°, no date.

Vignette on title-page of Sancho kissing Dapple, signed with initials. LORENZ mentions a translation by M. DAMAS-HINARD, published by *Garnier frères* in 1863. "In-8° illustré," possibly the first issue of the Staal plates. Also a "Nouvelle édition, illustrée de vignettes sur bois d'après les dessins de G. STAAL. In-12, 1877, *Garnier frères*."

252.

A set of 1 portrait,² and 160 wood-cuts: The portrait, engraved on wood, vignetted, and enclosed in a single line, measures 4 by 3 inches = 100 by 76 mm., and is signed YON PERRICHON sc., G. R. One full-page wood-cut, between Parts I. and II., size $8\frac{1}{2}$ by $5\frac{1}{2}$ inches = 215 by 140 mm., signed YON PERRICHON sc., G. ROUX; one on second title; and one hundred and fifty-eight wood-cuts in the text, of which one on title-page, and three for the *Vie de Cervantes*, of various dimensions, averaging about $5\frac{1}{2}$ by 4 inches = 140 by 100 mm., frequently crossways, generally vignetted, and signed G. R., or G. ROUX, and occasionally with name of

¹ Strange to relate, I have found these same engravings in an edition of *Fabiola* by Cardinal Wiseman.

² Of which no mention is made in the *Iconografía*, or by M. BRIVOIS, or by M. BERALDI.

engraver as well. They vary in artistic merit, but are spirited and generally effective. Under the Nos. 37 and 97 the *Iconografía* reproduces two of the illustrations in the text. Done for

L'Ingénieux Chevalier Don Quichotte de la Manche etc. *Traduction Nouvelle* par CH. FURNE *Illustrée de 160 Dessins par G. ROUX gravés par YON et PERRICHON* Paris *Furne, Jouvet et Cie.*, etc. 4°, no date (1865-6); issued in parts.

253.

A set of 21 lithographs, printed in sepia, size about 6 by $3\frac{5}{8}$ inches = 150 by 90 mm., some upright, others longways, designed by W. MARSTRAND, lithographed by TH. BERGH; a few only are signed. Two are reproduced in the *Iconografía* under Nos. 23 and 55. On the outer wrapper is a rough wood-cut of the heads of Quixote and Panza. Done for

Den sindrige Adelsmand Don Quixote af la Manchos etc. *Oversat af* CHARLOTTA DOROTHEA BIEHL. *Anden Udgave, revideret af* F. L. LIEBENBERG. *Med Billeder af Professor W. MARSTRAND.* Kjøbenhavn. *Fr. Woldikes Forlags-Expedition.* 1865. 8°, 2 vols.; Vol. II. bearing date 1869.

There is a list of the twenty-one¹ plates.

254.

A set of 1 frontispiece, and 99 illustrations, all on wood: The frontispiece, size $6\frac{3}{8}$ by $4\frac{1}{4}$ inches = 163 by 108 mm., has two lines of description underneath. The illustrations, in the text, are generally signed, within the design; some are vignetted; they are of various sizes, and have generally descriptions below. The designs are original, bold and happy; and the engraving is well executed. Two will be found reproduced in the *Iconografía*, under Nos. 72 and 84; and one, viz. the frontispiece, Quixote mounted, is given at p. 274 of the first volume of *Bibliographica*, as chief embellishment to an article by Mr. LAURENCE HOUSMAN, who considers it "excellently characteristic," and adds that "Houghton's illustrations engage the mind, while they are delightful to the eye". Done for

Adventures of Don Quixote etc. *Translated etc. by* CHARLES JARVIS. *With One Hundred Illustrations by* A. B. HOUGHTON, *engraved by the Brothers DALZIEL.* London: *Frederick Warne and Company* etc. 1866. Square 8°. See also art. 432.

255.

A set of 1 illustrated title-page, repeated for each part, and 126 wood-cuts, in the text, serving generally as chapter-headings, some with initial letters in the designs; fifty-two to Vol. I., seventy-five to Vol. II.; many bearing the name,

¹ In the *Iconografía* "22 láminas" are erroneously given.

D. U. M. MÜLLER. One of the illustrations is reproduced in the *Iconografía* as No. 57. Done for

Don Quijote de la Mancha. etc. Díl první. Překlad J.B. PICHLA. S 52 Původními vyobrazeními QUIDA MANESA. V Praze. Nákladem Kněhkupectví: I. L. Kober. 1866i 8°, 2 vols.

The title-page of the second volume is dated 1868, and has "S 75 vyobrazením. QUIDA MANESA a KARLA PURKYNĚ."

256.

A set of 64 wood-cuts, in the text, not all vignetted, of various sizes, from $1\frac{1}{4}$ by $1\frac{1}{2}$ inch = 30 by 40 mm. to $4\frac{3}{4}$ by 3 inches = 120 by 78 mm., not all signed, from designs by BERTALL and FOREST; engraved by various hands such as POUGET, MIDDERICH, MINNE, PILLEYON, PANNEMAKER, HUYOT, FOLLIN, SOTAIN, MEUNIER, whose signatures are given. Two of these engravings are reproduced in the *Iconografía*, Nos. 50 and 77. Done for

Histoire de l'admirable Don Quichotte de la Manche etc. Illustrée de 64 Vignettes par BERTALL et FOREST Paris L. Hachette et Cie. 1868.¹

Reprinted in 1874. The same illustrations adorn

Leben und Thaten des bewunderungswürdigen Ritters Don Quixote von la Mancha etc. Frei für die deutsche Jugend bearbeitet von KARL SEIFART. Mit zahlreichen feinen Holzschnitten. Stuttgart. Verlag von A. Kröner. No date (1870).

To this edition is added a coloured, illustrated outer wrapper, signed A. GLOSS.

257.

A set of 14 engravings, size 127 by 84 mm. = 5 by $3\frac{1}{4}$ inches, from designs by URRABIETA. Done for

URBANO MANINI, Editor. *El Ingenioso Hidalgo Don Quijote de la Mancha. etc. Administracion calle de San Bernado, número 11. Madrid: 1868. 8°, 2 vols.*

This edition I have not seen, but note it on the authority of the *Iconografía*, where two of the engravings are reproduced, viz., No. 19, engraved by TORO, No. 49 engraved by MANCHON.

258.

An engraving, size $9\frac{1}{8}$ by $7\frac{1}{2}$ inches = 250 by 190 mm., signed C. R. LESLIE R.A. pinxt, ROB^r. C. BELL sculpt, and further subscribed "*Sancho Panza. From the Picture in the Sheepshanks Gallery. London, Virtue & Co.*" Published in *The Art-Journal*, March 1, 1868, where, at p. 56, we read:

A veritable portrait of the renowned "squire" of the chivalrous Knight . . . now seated at his first banquet-feast in his palace. . . . Leslie has given inimitably the expression of half-amazement,

¹ I take this date from the *Iconografía*, I have only seen the issue of 1874.

half-anger, in the governor's face; the full, fixed, and inquiring eyes, the knitted brows, the mouth partially open, even the very folds of the richly laced bib, and the clasped hands, all tell the tale most humorously, but with a refinement that only a painter of Leslie's elegant taste would throw into a subject of contrary tendency.

The same engraving, with the words "From a Picture in the Sheepshanks Gallery" suppressed, will be found in *Pictures by Charles Robert Leslie, London, Virtue & Co.* TOM TAYLOR¹ remarks:

More truthful humour was never put on canvas of the same dimensions by any painter at any period. The hot, hungry impatience, and indignant questioning expression of the face are irresistible. It is only a pity that, to enjoy the picture thoroughly, one must know one's Don Quixote well. As a piece of sound, solid painting, this head ranks high among LESLIE'S minor works. CHANTREY may have aided LESLIE as a model for the expression. But the head was painted, his son George tells me, from the family fly-driver. Leslie painted the scene in full for Lady Chantrey in 1855.

The original picture, of which the engraving is described above, is thus noticed in the *Catalogue of the National Gallery at South Kensington*:

132. *Sancho Panza*.—Sancho when governor of Barataria is prevented from eating by the interdict of the physician. Exhibited at the Royal Academy, 1839. Panel, 12 x 9, upright. Sheepshanks Gift.

See also art. 226.

259.

A set of 6 lithographs, struck off in tone, measuring $5\frac{1}{8}$ by 4 inches = 130 by 102 mm., unsigned, designed by LUDWIG LÖFFLER; above are page indications; below, descriptions, in German, of the subject. Done for

Der sinnreiche Junker Don Quixote von La Mancha. Für die Jugend erzählt von Dr. LAUCKHARD. Mit 6 Bildern in Tondruck nach Zeichnungen von LUDWIG LÖFFLER. Neu-Ruppin, Alfred Oehmigke's Verlag. No date (1869).

Re-issued, from *Leipzig*, by *Moritz Geisler*, in 1880, also without date.

260.

A set of 11 vignetted wood-cuts, in the text, including a portrait of Cervantes, of various sizes, the largest measuring $3\frac{3}{4}$ by $3\frac{1}{4}$ inches = 95 by 83 mm., of which eight bear the signature, in full, or a few letters, of the designer URRABIETA, three are unsigned; eight have the engraver's name SIERRA, and three are unsigned. A worthless set, probably selected and reproduced from those of the edition of *Madrid, Gaspar y Roig*, 1847 (art. 212). Done for

El Quijote de los Niños, etc. Cuarta Edición con Grabados. Madrid, Imprenta de F. Martínez García, Calle de Segovia, Núm. 26. 1870. Small square 8°.

261.

A set of 1 illustrated title, 1 colophon, and 10 chromo-lithographs, all coloured,

¹ In *Autobiographical Recollections* by LESLIE.

and unsigned: The title and colophon; serving as outer wrappers, measure $10\frac{1}{2}$ by 9 inches = 265 by 228 mm., the former worded "Sancho Pança sur l'Ile Barataria," with publisher's name and address. The ten lithographs measure 9 by 8 inches = 230 by 204 mm., and are bold, effective, albeit somewhat rough, and destined for the amusement of children. Done for

Aventures de Sancho Pança pendant son gouvernement sur l'Ile Barataria Album illustré de dix planches tirées en chromo-lithographie Paris R. Schultz, libraire-éditeur 204, Rue de Rivoli. 4°, no date; about 1870.

262.

A wood-engraving, size $8\frac{3}{4}$ by $12\frac{3}{8}$ inches = 223 by 315 mm., entitled "*Don Quijote en Casa de los Duques* (Cuadro de D. ANTONIO GILBERT.)"; superscribed "Exposicion de Bellas Artes de 1871;" signed, within the design, left bottom corner, R. MILLIET. Quixote is seated in an arm-chair, surrounded by five ladies; at a table, on which are two dishes with fruit and a bottle, sits a sixth female drinking, with a man standing behind her. Published in *La Ilustracion Española y Americana*, No. 34, December 5, 1871. The same subject will be found in the editions of *Madrid*, 1877, and of *Barcelona*, 1884, Vol. II., p. 173, (arts. 274, 297).

263.

A set of 1 illustrated title-page, 1 frontispiece, 3 full-page illustrations, and 9 wood-engravings, in the text: The title-page, by KENNY MEADOWS, though unsigned, is worded, in fancy letters, "The Wonderful Adventures of Don Quixote and Sancho Panza adapted for youthful readers. With Illustrations by KENNY MEADOWS & JOHN GILBERT. London, Dean & Son, 11 Ludgate Hill." The frontispiece, size 7 by $5\frac{1}{2}$ inches = 178 by 142 mm., has, above, the word "Frontispiece," and, below, "Page 6"; it is signed, within the design, TAYLOR. The full-page illustrations, a trifle smaller than the frontispiece, have, within the design, WASS & TAYLOR, or TAYLOR & WASS, "Glyphography," or that word abbreviated. Both the frontispiece and the full-page illustrations are taken from those of A. SCHROEDTER art. 249. The wood-engravings consist of: two by TONY JOHANNOT (art. 186); a view of Toboso, *Sancho watching the pot at Camacho's wedding*, both unsigned; and five portraits, of which those of Quixote, Sancho, and Dulcinea are the same as those described in art. 170; and those of the Duke, and his ecclesiastic, signed K. MEADOWS, or MEADOWS, del., and SMITH sc., or sculp., are new to me. Done for

The Wonderful Adventures of Don Quixote de la Mancha, and Sancho Panza, his esquire. Abridged, and Adapted to Youthful Capacities by Sir MARVELLOUS CRACKJOKE. With Illustrations by KENNY MEADOWS & JOHN GILBERT. London: Dean & Son, etc. 4°, no date; published in 1872.

264.

A wood-engraving, size $6\frac{1}{4}$ by 9 inches = 158 by 227 mm., subscribed *Palacio de los Duques en Pedrola, residencia temporal de Don Quijote*; within the design are two signatures not decipherable. Published in *La Ilustracion Española y Americana*, No. 16, April 24, 1872.

265.

An engraving, size $5\frac{1}{4}$ by $6\frac{1}{2}$ inches = 134 by 156 mm., entitled *Sancho als Stadthalter beim Mittagessen. Sancho at the Feast starved by his Physician*, unsigned, surrounded by two lines; the engraving is very thin, almost in outline. See art. 38. Published in *William Hogarth's Zeichnungen. Nach den Originalen in Stahl gestochen. Mit der vollständigen Erklärung derselben von G. C. LICHTENBERG. etc. Stuttgart. Rieger'sche Verlagsbuchhandlung. 1873. 8°.*

266.

An engraving, size 3 by $4\frac{3}{8}$ inches = 77 by 112 mm., entitled *Sancho als Stadthalter der Insel Barataria*; signed W. HOGARTH inv., RIEP. f.; the engraving is thin and poor; the original is followed as far as the figures are concerned, but not the architecture. See art. 38.

267.

A set of 6 coloured lithographs, size about $5\frac{1}{8}$ by $3\frac{3}{8}$ inches = 130 by 86 mm., unsigned; taken from the designs of Sir JOHN GILBERT in the edition *London 1856* art. 232); produced by J. M. Kronheim & Co. of London, in April, 1873, for George Routledge & Sons, who used them in their edition:

The Story of Don Quixote and his Squire Sancho Panza. By M. JONES, etc. London, etc. 8°, no date.

268.

A proces reproduction, in the text, size 2 by $2\frac{3}{4}$ inches = 50 by 70 mm., subscribed "No. 540. No. 540. *Don Quixote and Sancho at the Castle.* Sir JOHN GILBERT, R.A.," with a quotation, in English, from *Don Quixote*, and the following description:

In a rich, tapestried, apartment, the Don is seen standing erect, montera in hand, before six rather short Spanish beauties who approach him with reverence. A good example of the humour, if not of the masterly execution, of Sir John Gilbert.

A worthless reproduction, at p. 38 of *Academy Notes* for 1875, of a picture exhibited in that year at the Royal Academy by Sir JOHN GILBERT.

269.

A set of 6 coloured lithographs, size $6\frac{1}{2}$ by $4\frac{1}{2}$ inches = 165 by 115 mm.
Done for

Don Quixote von La Mancha etc. Für die Jugend bearbeitet von FRANZ HOFFMANN. Mit 6 Bildern in Farbendruck nach Aquarellen von Prof. A. SCHRÖDTER und W. SIMMLER. Stuttgart. Julius Hoffmann. No date, about 1875.

These coloured plates are unsigned by either of the above-named artists, but one of them has, in the bottom right-hand corner, within the design, the signature of C. KOLB. The outer wrapper is adorned with a seventh coloured lithograph, bearing, at top, "Don Quixote," and signed, at bottom right-hand corner, within the design, P. W. These plates are bold and effective, and are intended to impress the imaginations of young people.

270.

In 1875 the publisher Molinier projected a cheap illustrated edition of *Don Quixote* to be issued in parts, but it was not brought to a satisfactory termination. I have before me the illustrated wrapper and 80 pages of the publication, containing over a dozen wood-cuts, in the text signed, for the most part, VIERGE; and engraved and signed by COLLINGRIDGE, MARTIN, AD. SOUPEY, QUESNEL, C. BELLENGER, PARIS fils. The vignettted headpieces do not generally bear the engraver's name. The head which adorns the outer wrapper is signed by VIERGE and G. PERRICHON. This wrapper serves as title:

Histoire de l'ingénieux Don Quichotte de la Manche Traduction de FILLEAU DE SAINT-MARTIN revue et corrigée Illustrations de DANIEL VIERGE Paris Molinier, etc. 1878.

There is an undated, illustrated title-page, signed VIERGE, and A. MARTIN sc. For this unfinished publication VIERGE, whose real name is URRABIETA, says M. BERALDI, prepared some 300 designs.

271.

An engraving, vignettted, size about $2\frac{1}{8}$ by $1\frac{1}{4}$ inches = 55 by 35 mm., unsigned, subscribed *Quixote*; from a design by W. M. THACKERAY. The head and bust only are depicted, the former, full-face, covered by the basin, out of the top of which spring herbs, or grass. Given at p. 16 of *Thackerayana, London, 1875.*

272.

An engraving, vignettted, size 4 by about $1\frac{1}{2}$ inches = 100 by 40 mm., of an unfinished sketch, by W. M. THACKERAY, representing Quixote, erect, crowned with the basin, holding his lance in his left hand, and an unfinished shield in his right. Given in *The Orphan of Pimlico and other sketches etc., by William Makepeace Thackeray etc. London Smith Elder & Co., etc. 1876.*

273.

A set of 1 portrait, 1 map, and 9 engravings, all engraved on wood, and 1 map:

The portrait, size $7\frac{5}{8}$ by $5\frac{3}{8}$ inches = 195 by 135 mm., is in a frame, surmounted by a lamp, under which, but above the portrait, is the name Cervantes; below are a sword, a book, an inkstand, etc.; it is signed R. PUIGARRI, and TRAVER. The engravings vary in size from $7\frac{5}{8}$ by $5\frac{3}{8}$ = 195 by 135 mm., some of which are crosswise, to $8\frac{7}{8}$ by $12\frac{1}{4}$ inches = 225 by 310 mm., folding; all are signed, within the design, R. PUIGARRI; and by the following engravers: TRAVER 4, ARTIGAS 3, SADUR (?) 1, C^o SAL (?) 1. This very mediocre series was done for

El Ingenioso Hidalgo Don Quijote de la Mancha etc. *Esplendida Edicion adornada con preciosas láminas debidas al reputado artista D. RAMON PUIGARRI, y un mapa de los lugares recorridos por el héroe manchego.* Barcelona. *Imprenta de L. Obradors y P. Sulé.* etc. 1876. 4^o, 2 vols.; double cols.

274.

A set of 14 wood-engravings, and 1 map: The engravings vary in size from 7 by $4\frac{7}{8}$ inches = 178 by 124 mm., two on the page, to $9\frac{1}{2}$ by 13 inches = 242 by 330 mm., folding; all have, underneath, the names of the printers, and descriptions, or quotations, in Spanish; all are signed, within the design, by the following draughtsmen: V. BARNETO 9, PADRO 2, S. WARVAEL 2, unsigned 1; and by the following engravers: MANCHON 5, CABA 4, E. ALBA 1, illegible 3, unsigned 1; several are taken from paintings, to four of which the artists' names are attached: HISPALETO, LA ROCA, FERRAN, GISBERT; this latter is the same subject as that noted in art. 262. The map, which is folding, is "trazado y grabado por D. OTTO NEUSSEL". Done for

El Ingenioso Hidalgo Don Quijote de la Mancha etc. *Ilustrada con un Mapa y Magnificos Grabados* Madrid: 1877 *Biblioteca Universal Ilustrada Plaza de la Armeria, número 4.* 4^o, 2 vols.

There is a "Plantilla para la colocacion de las Láminas". Vol. 2 is dated, strangely enough, 1875. The first engraving represents, and is entitled, *Cervantes en la Prision imaginando el Quijote*.

275.

A set of 1 frontispiece, and 7 illustrations, all engraved on wood, and surrounded by lines, size, from line to line, $5\frac{3}{8}$ by $3\frac{1}{4}$ inches = 136 by 84 mm.; all are unsigned, and all, including the frontispiece, have descriptions, in Italian, underneath. A badly executed and worthless set, copied from those published by *Amedée Bédélet, Paris*, (1862), (art. 246). Done for

Il Chisciotte della Gioventù etc. *Milano Giovanni Gnocchi, Editore* 1877. 8^o. The wood-cut for p. 28 is repeated on the outer wrapper.

276.

Two engravings, vignetted, but surrounded by lines, measurement from line to line, 5 by 9 inches = 125 by 230 mm., printed in red, numbered, at top, 1 and 2,

and subscribed "*Don Quichotte* illustré par WATTEAU sur un paravent en cuir de Cordone. Galerie Arsène Houssaye. Imp. V^{re} A. Cadart. Paris." Although clearly inspired from *Don Quixote*, they represent no particular incident in that romance. Published in *L'Artiste*, 49^e année, Nov., 1877, where, at p. 378, they are thus noticed :

On sait que Watteau a commencé par être décorateur à l'Opéra. Combien de merveilles perdues ! C'est sans doute de ce beau temps de sa jeunesse que date ce paravent, qui était autrefois au Palais Pompéien, où il a peint sur ceux de Cordone les chapitres les plus amusants de l'histoire de Don Quichotte. Une vraie comédie à la française et à la Watteau. Ce n'est plus tout à fait le roman de Cervantès, mais il n'en est ni moins gai ni moins spirituel. On a pensé avec raison qu'il fallait consigner ici cette œuvre oubliée du peintre des Fêtes galantes.

277.

An engraving, size $7\frac{1}{4}$ by 6 inches = 182 by 154 mm., signed Sir E. LANDSEER, R.A. del^t., C. G. LEWIS sculp^t., subscribed "*Sancho Panza* from a Picture in the Sheepshanks Gallery, London Virtue & C^o. Limited". The incident represented is Sancho giving bread to his ass in the cave. Part II., Chapt. LV. Published in *The Art Journal*, vol. for 1877, where, at p. 304, it is thus described :

Sancho Panza, with his "faithful companion Dapple," is a gem of a picture, about the size of our engraving, painted by Landseer in 1824, but never exhibited. It came into the possession of the late Mr. Sheepshanks, and is now in the collection, at South Kensington, bequeathed by that gentleman to the nation in 1857. . . . Sancho was a humanitarian and certainly feels for his donkey quite as much as, if not more than, he does for himself. In consideration of the weak state of the animal, after raising it up, he rests against a ledge of rock and places his leg under the donkey's body, the more effectually to support it while munching the "luncheon". The face of the squire is a strange compound of humour and sadness; it is difficult to determine which quality is dominant; but the composition of the group is not likely to produce gravity in the spectator, notwithstanding the temporary misery of Sancho and Dapple, who are, however, soon relieved from their place of bondage.

The same engraving will be found in *Pictures by Sir EDWIN LANDSEER*, W. COSMO MONKHOUSE, London (1877); in *The Landseer Gallery*, London, no date (1887); and in *The Works of Sir EDWIN LANDSEER*, by W. COSMO MONKHOUSE, London, no date, (1879), in these publications the words "from a Picture in the Sheepshanks Gallery" are omitted. In the latter work Mr. MONKHOUSE writes :

We can hardly expect to see Landseer at his best in illustrating the ideas of others. His own conceptions were so pre-eminently his own, that in following other men's paths of thought he could not but have felt a stranger on a new track—the path, indeed, lighted up by his own brilliancy, but the eyes rendered, by reason of that very brightness, less fit to unravel the tangled windings. Here the donkey is all that can be desired, but we think that Sancho Panza appears to greater advantage in Leslie's picture, which represents him seated at table in the capacity of Governor of Barataria (art. 238).

The original is now at South Kensington. It is thus described in the Catalogue :

96. *Sancho Panza and Dapple*.—Sancho leans upon Dapple, who is about to eat a crust that his master has spared him from his wallet. Panel, $7\frac{1}{2} \times 6\frac{1}{4}$, upright. Signed E. L., 1824. Sheepshanks Gift.

278.

An engraving entitled, *Don Quichotte au Bal chez Don Antonio. Tapisserie, d'après Charles Antoine Coypel. (Palais Royal de Turin.)*, size $11\frac{3}{4}$ by $7\frac{1}{2}$ inches = 299 by 190 mm., signed, outside the design, J. CLAYE, imprimeur. Published in *L'Art* about 1877.

In a small square oblong medallion the Don is represented dancing with two ladies; Sancho is also dancing in the foreground, and there are numerous figures in the background. A rich floral border surrounds and almost oppresses the main subject. The border contains also a peacock, two cupids, two dogs, five sheep, three medallions, and the following inscription: *Dom Quichotte estant à Barcelonne danse au bal que luy donne Don Antonio.* There are two signatures immediately under the design, very small, and almost illegible, probably ALORAN and E. DESCHAMPS sc. See also art. 419.

279.

A set of 1 portrait, 13 engravings, 1 map, 2 engraved half-titles, initial letters, and tailpieces, as in the edition of *Gorcks*, 1859 (art. 238), of which they are reproductions: The portrait, to which is now added, underneath, "Espasa y Compañía Editores," is repeated on the engraved title-page. The engravings are now supplied with quotations, underneath, and a thirteenth engraving is added, viz. *D. Quijote enfrascado en la lectura de los libros de caballerías*, indicated in left corner "Copia de Foto," and signed J. FURNÓ g°. Done for

El Ingenioso Hidalgo Don Quijote de la Mancha etc. Edicion Monumental exornada con riquísimas láminas grabadas en acero por los más aventajados artistas Españoles Barcelona Biblioteca Ilustrada de Espasa y Compañía, etc. 4°, 2 vols., no date (1878).

There is a "Pauta" for each vol. An inconvenient and comparatively worthless edition.

280.

A set of 31 wood-engravings, full-page, surrounded by a thin line, size, from line to line, $5\frac{11}{16}$ by $3\frac{11}{16}$ inches = 145 by 94 mm., signed, within the design, M. M., and SEVERINI; underneath they have J. H. VERDE—Typ., and a quotation, in Portuguese. This series, not absolutely original in design, possesses little artistic merit. Done for

O Engenhoso Fidalgo D. Quichote de la Mancha etc. tradução do Visconde de BENALCANFOR etc. ornada com 31 gravuras comprehendendo a intercalada no texto Desenhos de MANUEL DE MACEDO—Gravuras de D. JOSÉ SEVERINI Editor—Proprietario Francisco Arthur da Silva Rua dos Douradores, 72—Lisboa 1877. 8°, 2 vols.

There is a "Collocação das Estampas," eighteen in the first, and thirteen in the second, volume, which is dated 1878.

281.

A wood-engraving, size 8 by $12\frac{5}{8}$ inches = 200 by 320 mm., headed "Madrid.—Exposicion General de Bellas Artes en 1878," subscribed "*Una Aventura del Quijote*. Cuadro de D. JOSÉ MORENO Y CARBONERO, premiado con medalla de segunda clase.—(dibujo del mismo autor.)"; in the design is the signature of MORENO CARBONERO, 1877, and that of CÁRLOS PENOSO sc. Published in *La Ilustracion Española y Americana*, No. 18, May 15, 1878. The incident depicted occurs in Part the second, Chapt. XI.

282.

A wood-engraving, size $12\frac{1}{2}$ by $19\frac{1}{2}$ inches = 318 by 495 mm., headed "Certamen Artístico de la Ilustracion Española y Americana en 1878," and subscribed "*La Aventura de los Yangüeses*. (*Don Quijote de la Mancha*, cap. XV.)—Composicion y Dibujo de D. A. MUÑOZ DEGRAIN."; within the engraving are the signatures of, left, OVEJERO, and, right, ANO. MUÑOZ DEGRAIN. Published in *La Ilustracion Española y Americana*, No. 15, April 22, 1879. The same subject will be found in the edition of *Barcelona*, 1884, Vol. I., p. 92 (art. 296).

283.

A wood-engraving, in the text, size $4\frac{3}{4}$ by $6\frac{1}{2}$ inches = 120 by 165 mm, subscribed "Fig. 78 *Don Quixote and the Lions*," reproduced from a drawing by Sir EDWIN LANDSEER. It is unfinished, and some amount of imagination is required to discover that it at all belongs to *Don Quixote*. Concerning it Mr. COSMO MONKHOUSE writes, at pp. 115-16 of *Works of Sir Edwin Landseer*:

In the sheet of these hasty sketches will be seen what was to have been the "car with the flags," which contained the "two fierce lions which the general of Oran is sending to Court as a present to his Majesty". . . Below is seen a sketch of the Don, who determined to fight the lions on foot, lest Rosinante should be terrified at the sight of them. . . The three mounted figures are evidently intended for Don Diego de Miranda on his mottled-grey mare, Sancho on his donkey, and the carter on a mule, endeavouring to get well out of the way before the cage is opened. The ultimate form which the composition was intended to take is hardly indicated in the scattered sketches, two of which do not seem to belong to the same subject as the rest.

The same engraving will be found at p. 90 of *Studies by Sir Edwin Landseer* (1877).

284.

A photo-engraving, entitled *Don Quixote*, size 10 by $7\frac{3}{8}$ inches = 253 by 183 mm., superscribed "*Life*, HENRI PILLE, November 8, 1879," and subscribed, "Phototypie, 15, Quai Voltaire, Paris. Cliché GODET"; there is also the following quotation: "He already imagined himself at least crowned Emperor of Trapisonda by the valour of his arm"; signed, within the design, H. PILLE. Quixote is seated in a high-backed chair, a long sword standing beside him; he is bare-headed, has his legs

stretched out, and holds, in his right hand, a book, through the leaves of which he has passed his fore finger; a table, armour, books, etc., fill up the composition.

285.

A set of 1 portrait, and 36 etchings: The portrait, measuring $5\frac{1}{4}$ by $3\frac{1}{2}$ inches = 134 by 89 mm., is in an oval frame richly decorated with flowers and emblematic objects, resting on a base, without name or any kind of inscription; it is signed AD. LALAUZE. The etchings, which measure about $5\frac{1}{4}$ by $3\frac{3}{4}$ inches = 134 by 96 mm., are all signed AD. LALAUZE, by whom they were designed and etched. Done "specially" for

The History of the Ingenious Gentleman Don Quixote de la Mancha, Translated by P. A. MOTTEUX, Edinburgh William Paterson MDCCCLXXIX. 8°, 4 vols., of which the last vol. appeared in 1884.

This edition exists in three forms:

- I. Medium 8°, impressions of the plates on Holland paper, . . . 18s. per vol.
- II. Royal 8°, 150 copies numbered, Large Paper Edition, India proofs of the plates, . . . 42s. ,,
- III. Do. Large Superfine Paper Edition, with a set of plates, proofs before letters, on India paper, and an extra set on Holland paper, 50 copies, each numbered and signed, . . . 60s. ,,

The same series was afterwards offered, without text, in a portfolio printed as follows:

Trente-sept Eaux-fortes pour illustrer Don Quichote Dessinées et Gravées par AD. LALAUZE Edinburgh William Paterson Paris: Em. Terquem 1884.

This issue was done in two forms:

- I. Proofs on Japan paper, before letters, . . . £6 6 0
- II. Proofs before letters on China paper mounted, . . . 4 4 0

The publisher informs us that "To ensure the most perfect accuracy in these delineations of Spanish Life and Scenery, M. AD. LALAUZE visited Spain, and made his drawings on the spot".

286.

A set of 16 etchings, size $4\frac{3}{8}$ by $3\frac{1}{16}$ inches = 111 by 77 mm., signed, within the design, R. DE LOS RIOS. I know this set in two states, both on Japanese paper, and before letters; one state has however remarques, viz., an animal or a bird under each etching. Issued in a grey paper wrapper, worded:

Vingt-quatre Eaux-fortes pour illustrer Don Quichotte, de Cervantes 16 pièces, Don Guzman d'Alfarache, de Lesage 6, Lazarille, de Tormès 2. Dessinées et gravées pour un traduction anglaise par RICARDO DE LOS RIOS Épreuves avant la lettre sur grand Japon Paris Librairie P. Rouquette 57, Passage Choiseul, 57 M.DCCC.LXXX.

On the verso we read "Tirage à Quatre-vingts Exemplaires".

The English edition in question is that of *London* J. C. Nimmo and Bain etc. 1880. 8°. "In four volumes. With Sixteen Original Etchings by R. DE LOS RIOS"; they are without the remarques.

287.

A set of 1 title-vignette, 252 head and tailpieces in the text, 1 illuminated and coloured dedication, 1 portrait of Cervantes, 44 full-page coloured oleographs: The title-vignette, repeated, represents the "Escudo de la primera Edición de 1605". The head and tailpieces, varying much in size, one each to each chapter, one hundred and four in Vol. I., one hundred and forty-eight in Vol. II., do not appear to be designed exclusively by R. BALACA, in spite of the indication on the title-page given below, as on a few, in Vol. II., we read the name of PELLICER as designer; they are generally, but not always, signed by the engraver, the signature most frequently met with is SMEETON-TILLY, or E. A. TILLY, or E. & A. TILLY; a few are signed SADURNI, F. GOMEZ, BRANGULI, MARTIN, and one ARTIGAS. I have some of these engravings struck off separately. The dedication bears the words "A la Memoria de Miguel de Cervantes Saavedra Los Editores," and is surrounded by an allegorical border, printed in gold and colours. The portrait of Cervantes, signed B. MAURA, Djó. y G^{bo}. 1879, is printed in black and white, and laid down in an allegorical frame or border printed in gold and white, bearing, at top, the word "Lepanto," and, at bottom, a facsimile of Cervantes' signature. The oleographs measure 11 by 8 inches = 280 by 205 mm., a few run cross-wise, all have descriptions, in Spanish, underneath, and nearly all "Parte" and "Cap" indications, above; there are twenty-three to the first, and twenty-one to the second, volume; they are generally, but not always, signed, within the design, R. BALACA; more than half however of those in Vol. II. bear the signature PELLICER. Done for

El Ingenioso Hidalgo Don Quijote de la Mancha etc. *Edición anotada por Don NICOLÁS DIAZ DE BENJUMEA é ilustrada por Don RICARDO BALACA Barcelona Montaner y Simon, etc. MDCCCLXXX. 4°, 2 vols.*

Vol. II. dates MDCCCLXXXIII.; each vol. is furnished with a "Pauta". A bulky and inconvenient edition, of which the oleographs are in every way unsatisfactory.

288.

A wood-engraving, size $6\frac{1}{2}$ by 9 inhes = 164 by 228 mm., subscribed "*Don Quijote en casa de los Duques, cuadro del Sr. RECIO Y GIL (Núm 574 del catálogo).*"; signed, within the design, right, VELA. From the Exposicion de Bellas Artes de 1881, en Madrid. The incident depicted occurs in the second part, chap. XXXI. of *Don Quixote*. Published in *La Ilustracion Española y Americana*, No. 34, Sept. 15, 1881.

289.

A wood-engraving, size 13 by 18 inches, = 330 by 460 mm., headed "Bellas

Artes," and subscribed: "*Sabrosa Plática que la Duquesa y sus Doncellas pasaron con Sancho Panza*". ("El Quijote" parte II, cap. XXXIII.) Cuadro de D. MANUEL DOMINGUEZ, Dibujo del Mismo.—(Perteneiente á la Galería de D. Lorenzo Garcia Vela.)" Published in *La Ilustracion Española y Americana*, No. 46, Dec. 15, 1882. The same subject will be found in the edition of *Barcelona*, 1884, Vol. II., p. 188 (art. 297).

290.

A wood-engraving, size $8\frac{3}{4}$ by 13 inches = 220 by 330 mm., headed "Aniversario CCLXVI de la muerte de Cervantes," and subscribed "*La Aventura de los Batanes*.—(Composicion y Dibujo de MUÑOZ DEGRAIN.)" Published in *La Ilustracion Española y Americana*, No. 15, April 22, 1882.

291.

A set of 6 coloured lithographs, size about $8\frac{1}{2}$ by 6 inches = 216 by 155 mm., all signed, within the design, G. FRANZ. There is a coloured, lithographed, illustrated title, used as outer wrapper, slightly larger than the illustrations, also signed G. FRANZ, and bearing the names of the publisher, and of the lithographer A. GATTERNICHT. These bold and effective illustrations were done for

Leben und Abenteuer Don Quixot's des sinnreichen Ritters von der Mancha, etc. für die Jugend frei bearbeitet von P. MORITZ. Mit 6 Farbendruckbildern nach Original-Aquarellen von G. FRANZ. Stuttgart und Leipzig, Verlag von F. Loewe (W. Effenbergger). No date (1882).

292.

A set of 12 wood-cuts, of various sizes, not in the text, unsigned, with descriptions, in Hungarian, underneath, and "lap." or "laphoz" indications, sometimes above, sometimes below. A worthless set copied for the most part from that of TONY JOHANNOT (art. 186). Done for

Don Quichotte, a hires manchai lovag, etc. Budapest, Kókai Lajos Tulajdona. Small square 8°, 2 vols, no date, published probably about 1882.

293.

A set of 1 frontispiece, and 12 wood-engravings, in the text, of various sizes, all unsigned, and borrowed from various previous editions. Quite a worthless series. Done for

ДОН КИХОТУ ОД МАНЧЕ. ПАНЧЕВО 1882. 8°.

The outer wrapper has also an illustration of the windmill adventure. It is however in so far creditable to the town of Panchevo that it also should have produced an edition of *Don Quixote*.

294.

A wood-engraving, in the text, size $5\frac{1}{4}$ by $4\frac{1}{4}$ inches = 135 by 108 mm., subscribed "2429. PILLE (C.-H.). H. C. *Don Quichotte*." Reproduction of a painting exhibited in the Paris Salon in 1879, given in the *Catalogue illustré* dated 1882, p. 117. Same subject as in art. 284.

295.

A set of 8 coloured lithographs, and 1 wood-cut: Six of the coloured lithographs measure $7\frac{1}{4}$ by $5\frac{1}{8}$ = 183 by 128 mm., are full-page, with descriptions, in French, underneath, and text on the back; the other two coloured lithographs and one wood-cut are vignetted, are in the text, and form head and tailpieces. They are all from designs by MYRBACH, although not all are signed. They are bold, clever and of agreeable colouring. Done for a 4° pamphlet, of pp. 16, of which the outer wrapper, illustrated, and printed in gold and colours, serves for title, with these words: "2° série *Don Quichotte Paris Maison Quantin*," no date, published in 1883. The design of the wrapper is signed MICHELET sc. and A. GIRALDON, and the circular illustration within it F. PETIT. Forms one part of the second series of Quantin's "Encyclopédie enfantine".

296.

A set of 6 coloured lithographs, size $8\frac{3}{4}$ by $6\frac{1}{4}$ inches = 220 by 160 mm., unsigned, designed by a foreign artist, and printed in Germany. They appeared simultaneously in a German edition of *Don Quixote*, with German text, and in

The Adventures of Don Quixote adapted for Young Readers, and illustrated with Coloured Pictures. London: W. Swan Sonnenschein & Co. Paternoster Row. No date, published in 1883.

297.

A set of 1 bust-portrait, 4 full-page illustrations, and various illustrations in the text, all proces-reproductions of former illustrations: The portrait, size $3\frac{7}{8}$ by $3\frac{1}{2}$ inches = 100 by 90 mm., is subscribed "Cervantes busto en mármol cincelado por el escultor español D. ROSENDO NOBAS¹ premiado en la exposicion universal de Viena (1873) Reduccion del grabado que publicó la *Ilustracion Española y Americana*" (art. 398). The full-page illustrations, size about $3\frac{1}{2}$ by $5\frac{3}{8}$ inches = 90 by 135 mm., are reproductions of pictures by MUÑOZ, DERGRAIN,² A. GISBERT, M. DOMINGUEZ, and CANO, whose names are underneath each; they are also taken from the above named journal, as indicated above each illustration (arts. 262, 274, 282, 352). The

¹ Instead of NOBA.

² Instead of DEGRAIN.

illustrations in the text, the exact number of which is unimportant, are bleared reproductions of the engravings after TONY JOHANNOT (art. 186), GUSTAVE DORÉ (art. 247), etc. Done for

El Ingenioso Hidalgo Don Quijote de la Mancha etc. *Tercera Edicion ilustrada con gran número de grabados y reproducciones de cuadros famosos de autores contemporáneos* Barcelona Administracion: Nueva de San Francisco, 11 y 13. 1884. 8°, 2 vols.

298.

A set of 1 portrait, and 17 engravings, size $4\frac{1}{8}$ by $2\frac{7}{8}$ inches = 105 by 74 mm.: The portrait, in an oval frame, resting on a base, upon which is inscribed Cervantes, is signed R. DE LOS RIOS sculp^t., and further subscribed "D'après le tableau de JUAN DE JAUREGUI Dessiné par J. P. LAURENS". The engravings are all signed, within the design, J. WORMS, and, outside, R. DE LOS RIOS sculp^t.; they have all, underneath, descriptions, in French, and "part" and "ch." indications; they were issued in three states: (1) pure etchings, eaux-fortes pures; (2) before letters; (3) with letters, as described above, and on various papers; also in separate wrappers, without text. The subjects depicted are different from those noted in art. 286. Concerning this set Mr. H. E. WATTS remarks: "The etchings by Los Rios are spirited and Spanish, but not Quixotesque or faithful to the text". Done for

L'Histoire de Don Quichotte de la Manche etc. *Première traduction française par C. OUDIN et F. DE MUSSET avec une préface par E. GEBHART. Dessins de J. WORMS gravés à l'eau-forte par DE LOS RIOS, Paris, Librairie des Bibliophiles (Jouaust) 1884. 8°, 6 vols.*

299.

A wood-engraving, size 8 by $13\frac{1}{4}$ inches = 204 by 335 mm., headed "Bellas Artes," subscribed "*Don Quijote en Casa de los Duques: El Cuento de Sancho Panza*". Cuadro de GERMAN GOMEZ.—Exposicion—Bosch.—(De Fotografía de Laurent.)"; the artist's signature, and date 1883, are within the design, left. Published in *La Ilustracion Española y Americana*, No. 15, April 22, 1884, where, at p. 251, we read:

En el cuadro de GOMEZ está bien espresada la diversa actitud de las figuras: Sancho, reposado y de pie, cerca de la Duquesa, refiriendo el cuento; Don Quijote, exaltado por la ira, puesto "de mil colores que sobre lo moreno le jaspeaban"; los Duques, disimulando la risa, "porque Don Quijote no acabase de correrse"; el eclesiástico, dispondiéndose á apostrofar al desdichado hidalgo manchego con esta furibunda blasfemia andantesca: "Alma de cántaro, ¿quién os ha encajado en el clebro que sois caballero andante, y que venceis gigantes, y prendéis malandrines?"

300.

A lithograph, size $5\frac{3}{4}$ by $4\frac{1}{4}$ inches = 145 by 108 mm., subscribed "CH.-R. LESLIE.—*Sancho Pança dans l'île de Barataria*". A poor reproduction of art. 226, introduced into the text of an article on Leslie by F. FEUILLET DE CONCHES, in *L'Artiste*, April, 1884, where we read:

Cette fois, c'est une *simple tête*, une étude de caractère. . . . La véhémence du pauvre gouverneur affamé est rendu à souhait. Comme nous l'avons dit, on ne voit pas le médecin, il n'apparaît qu'une main tenant une baguette. Une première peinture de ce sujet figure au Musée de Kensington dans la collection Sheepshanks. Leslie a complété le sujet pour lady Chantrey, la veuve du sculpteur. Il a représenté Sancho avec le docteur Rezio. Chantrey avait posé, en 1855, pour l'expression de la tête de Sancho.

301.

A lithograph, size $5\frac{1}{8}$ by $6\frac{1}{4}$ inches = 130 by 160 mm., subscribed "CHARLES—ROBERT—LESLIE.—*Sancho Pança chez la Duchess*," and, in left corner, *L'Artiste*, in which journal, No. for April 1884, it was published. It is a vile reproduction of art. 216, unworthy of mention except from a historical point of view.

302.

An engraving, "planche pour publication d'art," *Don Quichotte*, engraved by HENRI LEFORT, after LECOMTE DU NOUY. Noted by M. BERALDI.¹

303.

An engraving, size $13\frac{1}{4}$ by 10 inches = 340 by 255 mm., signed, within the design, H. PILLE, superscribed "Published 1st September 1885 by Fishel Adler & Schwartz New York," and subscribed "Entered according to the Act of Congress in the year 1885 at the office of the librarian at Washington D. C. by Fishel Adler & Schwartz". There may be other lettering on the ordinary prints. My impression, the only one I have seen, is signed, in autograph and in pencil, below the design, HENRI PILLE, H. MANESSE. Same as in arts. 284, 294.

304.

An engraving, entitled *La Bibliothèque de Don Quichotte*, size $6\frac{1}{4}$ by $4\frac{5}{8}$ inches = 160 by 119 mm., signed, inside the design, bottom left-hand corner, H. PILLE, and outside, HENRI PILLE inv., MANESSE sc., subscribed "Le Livre—VI^e Année, Imp. A. Quantin". Issued in the January No. of *Le Livre*, Bibliographie rétrospective, 1885. Same subject as in arts. 284, 294, 303.

305.

A set of 8 full-page illustrations and 44 wood-cuts in the text: The eight illustrations are poor reproductions, without the borders, of the engravings after GRANDVILLE (art. 235), and measure $5\frac{7}{8}$ by $3\frac{7}{8}$ inches = 150 by 100 mm.; they have the same quotations, in coarser letters, and printed. The wood-cuts consist of the twenty-four already noticed, to which are added twenty new ones by G. FRAIPONT, and signed by him; these, also vignetté, are rather larger, and measure about 5 by $3\frac{1}{2}$ inches = 127

¹ *Gravures du XIX^e Siècle*, IX, 58.

by 90 mm.; they are frequently rustic scenes and of a different character from those in the earlier edition. Done for

L'Ingénieux Chevalier Don Quichotte de la Manche etc. Traduction nouvelle Illustration par GRANDVILLE, KARL GIRARDET et FRAIPONT Tours Alfred Mame le fils, M DCCC LXXXV.

306.

A set of 7 wood-engravings, varying in size from $3\frac{5}{8}$ by 3 inches = 92 by 77 mm. to $5\frac{1}{8}$ by $5\frac{7}{8}$ inches = 128 by 150 mm., the latter folding. A worthless, made up set, copied generally from those of GUSTAVE DORÉ (art. 247) whose signature sometimes appears. Done for

The Adventures of Don Quixote de la Mancha and his illustrious Squire Sancho Panza. etc. London: Simpkin, Marshall and Co. 1885. 8°.

307.

A wood-engraving, in the text, size $5\frac{1}{2}$ by $3\frac{3}{4}$ inches = 140 by 94 mm., subscribed "No. 39. *Don Quixote and the Galley Slaves*. J. E. HODGSON, R.A.," also "96 x 72," size of the picture from which it is taken, and quotation, in English, from *Don Quixote*. The picture was exhibited in the Royal Academy of 1885; the engraving is given at p. 21 of *Academy Notes* for that year.

308.

A set of 1 engraved portrait, and 300¹ wood-cuts: The portrait is in a frame surmounted by a phoenix, the name Cervantes underneath; it is signed ANTONIO ROCA sc^t., and further subscribed "Publicado por Gaspar y Riog, Madrid". The illustrations, those for *Don Quixote*, are vile reproductions of those by TONY JOHANNOT (art. 186); engraved and signed by A. MARTI, CIBERA, JAIME GASPAS, CAPÚZ, SIERRA. Done for

El Ingenioso Hidalgo Don Quijote de la Mancha etc. Novísima Edición etc. aumentada con El Buscapié etc. Adornada con 300 Grabados intercalados, Láminas sueltas y el retrato del autor grabado en acero. Madrid Agustin Jubera etc. 1887. 4°.

309.

A set of 5 engravings, size about $6\frac{1}{2}$ by 3 inches = 165 by 75 mm., four bearing, underneath, the publisher's trade mark "F. C. Paris," one "F. C." only on the end of a book; they are in outline, and very sketchy, but clever in design; printed in different colours, also coloured; invented and drawn by JAN LIS for the publishers Coquelin & Rheims, 13 Rue Paul-Lelong, Paris. They are not intended to illustrate *Don Quixote*, but to serve as menu cards. Date of issue 1888.

¹ I have not thought it worth while to count them, but take the number from the title-page.

310.

An etching, size $6\frac{1}{4}$ by $9\frac{3}{4}$ inches = 159 by 247 mm., representing the Don despatching Sancho on his government, by DANIEL VIERGE, signed VIERGE in left hand corner, within the design; no wording. Published in *The Portfolio*, 1888, p. 212.

311.

Don Quichotte de la Manche. Nouvelle édition, abrégée à l'usage de la jeunesse d'après la traduction de FLORIAN. (Paris) Lefèvre et Guérin, 1888. "In-8°, avec grav." Noted by LORENZ.

312.

Two etchings, size $6\frac{5}{8}$ by $4\frac{5}{8}$ inches = 170 by 120 mm., unsigned, entitled (1) *Figure pour Don Quichotte*, subject the Don being fed through a tube at the inn, Part I chapt. 2; and (2) *Don Quichotte armé chevalier*, both "d'après des dessins à la sepia" by H. FRAGONARD, given at pp. 206 and 290 of *Honoré Fragonard sa vie et son œuvre* etc. Paris J. Rothschild, etc. 1889. See also art. 98. The original drawings are in the possession of M. Groult of Paris. See art. 426. At p. 215 of his noble work, Baron ROGER PORTALIS remarks:

Les Aventures de Don Quichotte étaient bien faites encore pour inspirer son (FRAGONARD'S) imagination romanesque et son crayon inventif. Pourquoi s'arrêta-t-il en chemin? On connaît une vingtaine de compositions pour le chef-d'œuvre de Cervantes, ce qui a permis à Gustave Doré d'être tout à fait neuf (art. 247), sans quoi il aurait eu fort à faire d'égaler Fragonard. Parmi celles que nous avons vues, plusieurs ont un entrain remarquable, surtout quand apparaissent des figures de femmes et l'excellent Sancho, car de l'armure du chevalier, il est bien difficile de tirer parti.

The subject of the second etching noted above, viz. *Don Quichotte armé chevalier* is analogous with one of the eight noticed in art. 98.

313.

A proces-engraving, in the text, size 4 by $3\frac{1}{4}$ inches = 102 by 83 mm., subscribed "VOLLON fils (A.). H. C. *Don Quichotte*." Reproduction, of a painting No. 2391, exhibited in the Salon of 1890, given at p. 165 of *Catalogue illustré* for that year. The Don is represented seated, holding his lance in his left hand, and bending over a book, supported on his knee, which he is perusing earnestly, and upon which he rests his right elbow.

314.

A wood-engraving, size $9\frac{1}{4}$ by $6\frac{1}{2}$ inches = 235 by 164 mm., surrounded, at some distance from the engraving, by a thin line, and subscribed "*Don Quixote's Niece and Housekeeper*. From the Picture by Sir JOHN GILBERT, R.A. in the Exhibition of the Royal Academy." In the bottom, left corner of the design, we read the name-NAUMANN. Published in *The Illustrated London News*, May 9, 1891.—605, which

indication heads the page on which the engraving appears. On p. 604 we read: "Sir JOHN GILBERT's careful study of two women, whom he describes as 'Don Quixote's Niece and Housekeeper' (317) is a successful application of *chiaro-oscuro* now so little regarded by our young artists".

The original oil painting, size 33 by 25 inches = 840 by 640 mm., was presented by the artist, in 1893, to the Corporation of London.

315.

A proces-production, surrounded by a line, size, from line to line, $8\frac{7}{8}$ by $6\frac{1}{4}$ inches = 225 by 158 mm., subscribed "*Don Quixote's Niece and Housekeeper*. (From the Painting by Sir JOHN GILBERT, R.A.)." Given in the *Magazine of Art*, 1891. Same as in art. 314.

316.

A proces-reproduction, size 4 by 3 inches = 100 by 75 mm., subscribed "*Don Quixote's Niece and Housekeeper*. Sir JOHN GILBERT. R.A. [No. 317.]" Reproduced in *Academy Sketches*, No. 9, for 1891. Same as in arts. 314, 315.

317.

A proces-engraving, size $3\frac{3}{4}$ by $4\frac{3}{4}$ inches = 96 by 121 mm., subscribed "No. 225. *Don Quixote discourses upon arms and letters to the company at the inn*—book IV. chap. 10. Sir JOHN GILBERT, R.A." Reproduced from an oil painting, measuring, as also stated under the reproduction, 43 by 60 inches = 1090 by 1530 mm., and exhibited at Burlington House, 1891. Given at p. 53 of *The Academy Notes May* 1891; also in *Academy Sketches*.

318.

A wood-engraving, size $15\frac{1}{2}$ by $17\frac{1}{2}$ inches = 395 by 445 mm., subscribed "*Don Quixote discoursing upon arms and letters to the company at the Inn* from the Picture by Sir JOHN GILBERT, R.A., exhibited in the Royal Academy, 1891."; above which is the following quotation: "Verily, Gentlemen, if it be well considered, great and unheard-of things do they who profess the order of Knight Errantry". Above the engraving are: "*The Graphic*, January 30, 1892," and the pages which it occupies in that journal, viz. 152, 153. Within the design are the signatures, J. G., in monogram, with date 1890, and H. SCHEU sc. Same as in art. 317.

319.

A set of 6 coloured chromo lithographs, and numerous wood-engravings: The lithographs measure $6\frac{1}{8}$ by $4\frac{1}{16}$ inches = 155 by 104 mm., are signed, within the design, E. B., and have descriptions, in English, underneath; they possess no

artistic merit. The wood-engravings, of which fifteen are full-page, the rest in the text, are bad reproductions of those after TONY JOHANNOT (art. 186). Done for

The Adventures of Don Quixote de la Mancha; Translated etc. by CHARLES JARVIS, Esq. With Coloured Pictures, and nearly 700 Engravings on Wood by TONY JOHANNOT. etc. Ward, Lock, Bowden and Co., London: etc. 1892.

There is a list of the 15 "Full Page Illustrations" which does not include the 6 coloured chromo lithographs.

The same edition exists with a different title-page; it is without date, and has "Illustrated by TONY JOHANNOT" only.

320.

A set of 1 portrait, and 101 full-page engravings on wood, all vignettèd and surrounded by a fancy line, size, from line to line, 6 by 4 inches = 155 by 102 mm.: The portrait, under which is "Miguel Cervantes de Saavedra," is signed by E. LAVILLE and ANDREW BEST LELOIR. Of the illustrations, fifty-one to the first, and fifty to the second, volume, the first illustration only is signed AKXA; a few are cross ways; all have, underneath, outside the line, "I" or "II," according to the volume they belong to, and "S" indications; they are by C. OFFTERDINGER, from the designs of JONY JOHANNOT (art. 186). Done for

Der sinnreiche Junker Don Quixote von La Mancha. etc. Vierte durchgesehene Auflage. Mit 102 Illustrationen nach TONY JOHANNOT gezeichnet von C. OFFTERDINGER. Stuttgart. Rieger'sche Verlagsbuchhandlung. 1892. 8°, 2 vols.

There is an illustrated wrapper repeated for the second volume.

321.

A set of 1 frontispiece full-page, and 56 illustrations in the text, engraved on wood: The frontispiece, size 8 by $5\frac{1}{8}$ inches = 204 by 132 mm., is signed, in the design, HENRI PILLE, has underneath the name *Don Quichotte*, and resembles, but is not identical with, the designs of that artist noticed in arts. 284, 294, 303, 304. The illustrations are of various sizes, the last one of all, on p. 320, alone is signed. The artistic merit of this set is unequal, and the reproduction by proces is unsatisfactory. Done for

Don Quichotte de la Manche édition pour la jeunesse illustrée par HENRI PILLE Charavay, Mantoux, Martin etc. Paris. 4°, undated, published in 1893.

322.

A set of 9 proces-illustrations, size $4\frac{1}{4}$ by $3\frac{5}{8}$ inches = 108 by 84 mm., unsigned, with descriptions, in French, printed, underneath; copied and turned from the engravings after COYPEL 8, and TRESMOLIER 1, (art. 22). Done for

Le Don Quichotte (Traduction FILLEAU DE SAINT-MARTIN) par ÉMILE CARLES Illustré de neuf compositions par COYPEL, etc. Paris Librairie Ch. Delagrave etc. 1893. 8°.

323.

A proces-reproduction, size $3\frac{1}{4}$ by $3\frac{7}{8}$ inches = 81 by 98 mm., subscribed "402 C. R. LESLIE, R.A. (1794-1859): A Scene from *Don Quixote*". Given in *National Gallery Pictures*, 1893. The subject is that described in art. 216.

324.

A set of 1 portrait, and 300 illustrations, vile reproductions of those of TONY JOHANNOT (art. 186). On the verso of the title-page is a reproduction of the "Escudo que figuraba en la primera edición, impresa por Juan de la Cuesta en Madrid en 1605". The great feature of this reprint is an original, fancy outer wrapper with a portrait of Cervantes, and printed with fancy type in colours and gold, signed P. CARCEDO dibujo. Done for

El Ingenioso Hidalgo Don Quijote de la Mancha etc. Novísima Edición etc. Adornada con 300 Grabados intercalados, Laminas sueltas y el retrato del autor grabado en acero. Madrid Sáenz de Jubera, hermanos, editores etc. Large 8°, no date, published in 1894, a worthless edition.

325.

A lithograph, size $6\frac{1}{4}$ by $8\frac{1}{8}$ inches = 158 by 205 mm., subscribed "*Don Quixote and Sancho Panza*. RALPH PEACOCK"; signed, within the design, right, ANDRÉ & SLEIGH; outside the design, left, the size of the original picture 52 x 70. Given in *Royal Academy Pictures*, Cassell & Co., 1894, part 3, being the supplement to the *Magazine of Art*. The picture in the Catalogue of the Exhibition for 1894 is No. 207.

326.

A lithograph, size $3\frac{1}{2}$ by $4\frac{1}{2}$ inches = 88 by 114 mm., subscribed "*Don Quixote and Sancho Panza*—RALPH PEACOCK"; signed, within the design, left, MEISENBACH. Given in *Illustrated London News*, No. 2874, May 19, 1894. Reproduction of picture by Mr. RALPH PEACOCK (art. 325).

327.

A lithograph, size $2\frac{3}{4}$ by $3\frac{9}{16}$ inches = 70 by 91 mm., subscribed "No 207. *Don Quixote and Sancho Panza*. RALPH PEACOCK. 52 x 70"; signed, within the design, left, A. R. Co. Given in *Academy Notes* 1894, edited by Henry Blackburn, p. 63.

• Same as in arts. 325 and 326.

327*.

An illustrated title-page, and 3 lithographs: On the title-page, which is illustrated with the windmill adventure, we read, above, "*La Ilustracion Artistica* Año XIV Núm. 680," within the design "a Cervantes," and, below, "Barcelona. Enero. 1895." The three lithographs, on pp. 39, 40 and 41 of the publication, vary in size, the largest measuring $12\frac{3}{8}$ by $8\frac{1}{2}$ inches = 340 by 260 mm.; they are "dibujos inéditos de JOSÉ JIMÉNEZ ARANDA," as printed below each engraving; they also bear, below, the following quotations: (1) "no ha mucho tiempo que vivía un hidalgo de los de lanza . . ." (Cap. 1.); (2) "que se le pasaban las noches leyendo de claro en claro . . ."; (3) "diera él, por dar, una mano de coces . . .". The compositions are scarcely quixotesque, and without the indications which accompany them, might be taken for illustrations of any other book. Nevertheless, at p. 24 of the No. in question we read the following commendation from the pen of Señor J. L. PELLICER:

De . . . Jiménez Aranda se reproducen en este número cuatro (there are three only) dibujos inéditos que gustoso ha facilitado para contribuir con sus firmes cualidades de dibujante á avalorar la presente publicación. . . . Hace ya años que nuestro querido amigo y antiguo compañero se ocupa en la labor, para él predilecta, de representar gráficamente el poema de Cervantes, no en el sentido de ilustrarlo, como vulgarmente se dice, no tratando de decorar un libro, sino con el propósito de explicarlo á su manera y realizar por el dibujo, con enlace natural, una síntesis clara y razonada de la obra.

I may add that in two of the designs we find the signature C. Angerer & Gösch, as lithographers. The outer wrapper, printed in colours and illustrated, has a portrait of Cervantes, and N^o. 679.

II. CONTINUATIONS OF DON QUIXOTE.¹

328.

A set of 2 engraved frontispieces, and 15 engravings, size about $4\frac{3}{4}$ by $2\frac{5}{8}$ inches = 120 by 67 mm., all signed, generally, but not always, within the design, A. CLOUZIER: Of the frontispieces, that for the first volume has, in the top left corner, "T. I^o," and below, on a shield, "Cavallero Desamorado"; that for the second volume, has below, on a shield, "Cauallero de los Amores Tom. II^o."; in the first the Don and Sancho are on foot with Rosinante and Dapple; in the second Quixote is in the centre on foot, Panza mounted to the left, Rosinante to the right. The engravings for Vol. I have "ch." "T." and "P." indications, at top, within the design; those for Vol. II "ch." and "P." indications only, at top, generally, but not always, within the design. The set is somewhat crude, but curious and effective. Done for

¹ See also Arts, 2, 16, 20, 33, 49, 52, 60, 66, 69, 74, 75, 79, 82, 84.

Nouvelles Aventures de l'admirable Don Quichotte de la Manche, composées Par le Licencié ALONSO FERNANDEZ DE AVELLANEDA: Et traduites de l'Espagnol en François, pour la première fois. A Paris, Chez la Veuve de Claude Barbin, au Palais, sur le second Perron de la Sainte Chapelle. M.DCCIV. Avec Privilege du Roy. 8°, 2 vols.

329.

A set of 1 frontispiece, and 12 engravings: The frontispiece, size $5\frac{7}{8}$ by $3\frac{3}{8}$ inches = 150 by 94 mm., bears, in a scroll under the design, "Printed for John Senex & Jeffery Wale," and is signed J. SIMON Sculp. The engravings measure $4\frac{1}{4}$ by $2\frac{1}{2}$ inches = 108 by 64 mm., are surrounded by a line, bear page indications, at right, top, corner, and descriptions, at bottom; they are not signed. They are poor in design, and rough in execution. Done for

A Continuation of the Comical History of the most Ingenious Knight, Don Quixote De la Mancha. By the Licentiate ALONZO FERNANDEZ DE AVELLANEDA. Being a Third Volume; Never before Printed in English. Illustrated with several curious Copper Cuts. Translated by Captain JOHN STEVENS. London: Printed for Jeffery Wale, etc.; and John Senex, etc. 1705.

330.

A set of 2 engraved and illustrated title-pages, and 15 engravings, size $4\frac{3}{8}$ by $2\frac{3}{8}$ inches = 107 by 61 mm., all unsigned: The title-pages, both represent the Knight on foot in the middle, with the squire, on foot in the first, mounted in the second, and Rosinante, behind his master in the first, at the right side in the second design; both have, on a tablet, below the illustration, but forming part of the design, "Aventures de Don Quichotte," with "Tome: 1," and "Tom. 2," respectively, and underneath, outside the design, "A Londres Chez David Mortier Libraire". The engravings have "Tom." and "Pag." indications, above. They are quaint and fairly well drawn and engraved. Done for

Nouvelles Aventures de l'admirable Don Quichotte de la Manche. Composées Par le Licencié ALONSO FERNANDEZ AVELLANEDA: Et traduites de l'Espagnol en François, pour la première fois. Nouvelle Edition revue & corrigée. A Londres, Chez David Mortier, Libraire dans le Strand, à l'Enseigne d'Erasmus. M.DCCVII. 12°, 2 vols.

331.

A set of 1 engraved and illustrated title-page, and 16 engravings: The engraved title-page, size $5\frac{1}{8}$ by $2\frac{7}{8}$ inches = 130 by 73 mm., has the figures of Quixote, Panza, Rosinante and Dapple, under which, in two compartments, we read: "Nieuwe Avonturen Van den Dapperen Don Quichot de la Mancha. Tweeden Druk. 't Amsterdam. By Andries van Damme, en Johannes Ratelband. 1718"; it is

unsigned. The engravings, also unsigned, measure $4\frac{7}{8}$ by $2\frac{7}{8}$ inches = 123 by 73 mm., and have, at top, "Pag." indications; there are eight to each part. They are correctly drawn and well engraved. Done for

Nieuwe Avontuuren Van den Vroomen en Wijzen Don Quichot de la Mancha, etc. door ALONSO FERN. DE AVELLANEDA, *En nu om der zelver geestigheid voor de eerste maal in't Neederhuits gebracht. Verçiert met Kopere Platen. Den Tweeden Druk. Tot Amsterdam, By Andries van Damme, en Johannes Ratelbant. Boekverkoopers. 1718. 8°, 2 vols., or parts, the pagination running through both parts, incorrectly however, as "deel" I ends with p. 316, and the "Tweede Deel" begins with p. 323.*

The editio princeps of this "tweeden druk" I believe to be that *Tot Utrecht, by Willem Broedelet, Boekverkooper 1706*, but as I have not had the opportunity of comparing the two editions I cannot speak positively. The engravings are said to be by SCHERM.

332.

A set of 1 frontispiece, 35 engravings, and 2 half-pages of music: The frontispiece measures 5 by $2\frac{7}{8}$ inches = 128 by 72 mm., has, at the top, "Frontispiece du 1 Volume," and is signed, below, ANTOINE f. Of the engravings, size about $4\frac{5}{8}$ by $2\frac{1}{2}$ inches = 118 by 65 mm., nine are signed, below, and outside the design, ANTOINE f.; two are signed, within the design, B. ANTOINE fe.; the remainder bear no signatures; all have, at top, "Tome" and "page" indications. The set is not very equal, nor are the designs always felicitous, but they are effective, and the engraving is generally good. Done for

Suite nouvelle et veritable de l'Histoire et des Avantures de l'incomparable Don Quichotte de la Manche. Traduite d'un Manuscrit Espagnol de Cid-Hamet Benengely son veritable Historien. A Paris, Charles le Clerc, (and three others). M.DCC.XXVI. Avec Approbation, & Privilege du Roy. 8°, 6 vols.; Vol. 6 is entitled

Histoire de Sancho Pansa Alcade de Bludanda, Servant de sixième & dernier Volume, à la suite nouvelle des Avantures de Don Quichotte. etc.

Reprinted, in the same form, with the same set of plates, *A Paris, Chez Denully, Grand'Salle du Palais, du côté de la Cour des Aydes, à l'Ecu de France. M.DCC.XLI. Avec Privilege du Roi.* These are sometimes found added to the 6 volumes of *Don Quixote*, reprinted in the same year, by the same publisher (art. 33).

333.

A rough wood-cut, size $2\frac{1}{8}$ by $3\frac{9}{16}$ inches = 75 by 90 mm., unsigned, representing two knights, the one in full career, the other overthrown, while Sancho, standing by Dapple, two men mounted and two men on foot are watching the encounter; a castle on a hill, and the sea with three ships form the background. Given on title-page of

Vida, y Hechos del Ingenioso Hidalgo Don Quixote de la Manchà, que contiene su

quarta salida, y es la quinta parte de sus aventuras. Compuesto por el Licenciado ALONSO FERNANDEZ DE AVELLANEDA, natural de la Villa de Tordesillas. Parte II. Tomo III. Nuevamente añadido, corregido en esta Impression, por el Licenciado Don ISIDORO PERALES Y TORRES. Dedicada, etc. Año 1732. Con Privilegio. En Madrid. Acosta de Juan Oliveras, Mercader de Libros, Heredero de Francisco Lasso. Se hallará en su casa enfrente de San Phelipe el Real. Square 8°, double columns.

This volume seems to have been intended to go with the two volumes published by the *Viuda de Blàs* in 1730 (see art. 32).

334.

A set of 1 frontispiece, and 12 engravings, size $5\frac{3}{4}$ by $3\frac{5}{8}$ inches = 145 by 85 mm., all signed PARR sculp.: The frontispiece has "Frontispiece, Vol. 1." underneath. The engravings bear references to "Vol." and "P.". A curious set, by no means devoid of merit. Done for

The History of the Life and Adventures of the famous Knight Don Quixote, de la Mancha, and his Humourous Squire Sancho Panca, Continued by ALFONSO FERNANDEZ DE AVELLANEDA. Now first Translated etc. By Mr. BAKER. Illustrated with Curious Cuts. London: Printed for Paul Vaillant, facing Southampton-Street, in the Strand. 1745. 12°, 2 vols.

335.

A set of 6 engravings in fancy borders, size, inside the borders, $4\frac{5}{8}$ by $2\frac{5}{8}$ inches = 118 by 72 mm., all designed and signed, outside the borders, by STOTHARD; engraved and signed by WALKER 2, HEATH 2, ANGUS 2; all have, below, within the frame, *Avellaneda's Quixote*, and, outside the frame, "Published as the Act directs, by Harrison & Co." with dates: Aug. 21, 28, Sept. 4, 11, 18, 25, 1784; they are all numbered, in Roman characters, I to VI, which correspond with dates of publication, but not with the order in which the plates follow in the story; the borders are the same as in art. 81. Done for

A Continuation of the History and Adventures of the renowned Don Quixote de la Mancha. Written etc. by ALONZO FERNANDEZ DE AVELLANEDA. Translated etc. by WILLIAM AUGUSTUS YARDLEY, Esq. In Two Volumes. London: Printed for Harrison and Co. No. 18, Paternoster Row. MDCCLXXXIV. 8°. Part of "The Novelist's Magazine".

336.

A wood-engraving, size $2\frac{3}{8}$ by $3\frac{3}{8}$ inches = 60 by 87 mm., signed, in bottom corners, left, J. L., right, RAMBERT; it represents the Don and Sancho mounted on their respective animals, the squire preceding the knight. It serves as a title-vignette to

LE DON QUICHOTTE DE FERNANDEZ AVELLANEDA Traduit etc. par A. GERMOND DE LAVIGNE etc. Paris Didier, etc. 1853. Large 8°.

III. DRAMAS AND VARIOUS BOOKS BASED ON DON QUIXOTE.

337.

A series of 7 figures, and 1 vehicle, on two sheets: Each sheet measures 6 by 14 inches = 150 by 355 mm.; and the figures upon them are about 3 to 3½ inches = 75 to 90 mm. high, the vehicle naturally higher. One sheet is headed *Die 3¹ Partt Don Quixote de la Mancha Cañallero de la triste figūra*, and each figure has a name, above; they march in the following order: (1) "El Enano," mounted, blowing a horn; (2) "El Cūra," on foot, carrying a windmill; (3) "El Barbiera," walking, bearing a tub; (4) "La Sin vor Dūlcinea del Tobosa," on foot; (5) "El ingenioso Hidalgo Don Qūixote de la Mancha, Cavallero de la triste figūra," on horseback, richly attired, with flowing plumes on his helmet, and bearing a long lance and a shield; (6) "Sancho Panca Scūdiero. Don Qūixote," on his ass, well dressed, also carrying lance and shield; (7) "La Linda Maritornes," on foot, with large ruff round her neck; the vehicle is a kind of two-wheeled cart bearing a fortress, out of the tower of which appears a jester blowing a horn; the cart is drawn by two oxen. Under the figure of Don Quixote appears the following signature: ANDREAS BRETSCHEIDER. These most interesting figures, of which both drawing and engraving are good, and costume correct, represent one of the processions of the baptismal festival given at Dessau on the 27th and 28th October 1613, and were done to illustrate the description of those festivities contained in a volume entitled:

Cartel, Auffzüge, Vers und Abrisse, So bey der Fürstlichen Kindtauff, vñ freudenfest zu Dessa, den 27. vnd 28. Octob. vorlauffenden 1613. Jahrs, In gehaltenem Ringel vnd Quintanen Rennen, Auch Balletten und Tantzten, den verordneten Herrn Judicirern: Zuförderst aber den Anwesenden Fürstlichen Personen vnd Ansehenlichen gesandten, Wie auch dem hochlöblichen Frauwenzimmer, vno unterschiedlichen Compagnien präsentiret worden. Mit den hinzugehörigen Kupfferstücken, vnd derselben erklerung. Zu Leipzig, in HENNING GROSSEN des ältern Druckerey verfertigt, M.DC.XIV.

Small oblong 4°, pp. 101 with 4 unnumbered, engraved and illustrated title-page printed in red and black. The colophon reads: "In vorlegung HENNING GROSSEN, des Eltern Buchändlers, etc. Gedruckt zu Leipzig, Durch Jvstum JANSONIUM Danum. Jm Jahr: M.DC.XIII."

The letter-press referring to the Quixot procession covers pp. 25 to 40, and is in two parts, with the following titles: "Antwort Don Quixote de la Mancha Cavallero, de la triste figura, Auff der Herren Mantenatorn Cartel," and "Don Quixote de la Mancha Cavallero de la triste figura à todos los Cavalleros de esta Corte". The former is in prose, partly German partly Spanish, the latter in verse and in German, in spite of its Spanish title.

¹ It would seem that three sheets are needed to form the entire procession; I have seen two only.

338.

A set of 1 frontispiece and 6 engravings: The frontispiece, size $4\frac{1}{2}$ by $2\frac{5}{8}$ inches = 113 by 66 mm., bears, under the design, "Le Desespoir Amoureux Avec les Visions de Don Quichotte," and is signed, within the engraving, I: SCHIJHVOET inv. et fec. The engravings, which measure about $4\frac{3}{8}$ by $2\frac{3}{8}$ inches = 111 by 60 mm., bear page indications, at top, right corner, and are unsigned. The designs and engraving are good. Done for

Le Desespoir Amoureux, avec Les Nouvelles Visions de Don Quichotte. Histoire Espagnole. A Amsterdam, Chez Josué Steenhouwer, & Hermanus Uytwerf, Sur le Rockin vis à vis la porte de la Bourse. MDCCXV. 12°.

339.

An engraved frontispiece, size $5\frac{1}{8}$ by $3\frac{1}{8}$ inches = 130 by 80 mm., signed, within the design, J. v. SCHLEY del. et sculp. 1738. It is in three compartments: (1) Above, a nude female figure in an oval frame, in which the motto "Audaces Fortuna Juvat," is placed between two female figures draped and seated. (2) In the middle, six male figures, viz Quixote, Panza and the Barber, to whom three men, of whom one kneeling, offer letters. (3) A group of allegorical figures, male and female, having no reference to *Don Quixote*. Above, within the design, we read "Colligit unus. Alter emendat. Bibliopolium P. Paupie."; below, outside the design, but engraved, "Isaac Onis, Aaron Monceca, et Jacob Brito, présentent leurs Lettres Juives à Dom (sic) Quichotte, Sancho Pança, et Maître Nicolas le Barbier". Serves as frontispiece to

Lettres Juives, ou Correspondance Philosophique, Histoire & Critique, etc. Nouvelle Edition, etc. A la Haye, Chez Pierre Paupie. M.DCC.XXXVIII. 12°, 6 vols., author the Marquis D'ARGENS.

340.

An engraving, size 12 by $15\frac{1}{8}$ inches = 303 by 384 mm., signed A. VAN DER GROEN pinx. 1774, R. VINKELES del. & figur. inv. et del., R. & H. VINKELES sculp. 1776; underneath we read:

Le Bois

Sanche

Au secours! au secours! je meurs! ah! finissez!

Vetlasoupe

Le coquin crie encor: allons, amis! Chantez!

Qu'il meure avec plaisir!

And "*Don Quichotte aux Noces de Camache*, Act III, Scene x Te Amsterdam by Johannes Smit en Zoon, met privilege". This engraving also exists, unsigned, and before all letters. The scene is an avenue of lofty trees, in the foreground

Sancho is being tossed in a blanket by four men; a fifth, apparently a cook, or scullion, stands by enjoying the sport; to the left are a loaf, a plate on which is a duck or fowl, a flask and a wineglass; in the background a table spread for a repast, with chairs around; festoons are suspended from the trees. The composition, especially the treatment of the trees, is happy, and the engraving very good.

341.

A set of 1 engraving, and 1 engraved and illustrated title-page: The former measures, from line to line by which it is surrounded, $3\frac{3}{4}$ by $2\frac{1}{8}$ inches = 95 by 54 mm., has a quotation, in English, and is signed T. UWINS del., STOWE sculp.; underneath we read "Pub. by J. Walker, Paternoster Row, and J. Harris, St. Pauls Church Yard". The vignette on title-page, size about $2\frac{3}{8}$ by $2\frac{1}{4}$ inches = 62 by 58 mm., is signed T. UWINS del., STOWE sculp. The printed title-page reads:

The Spiritual Quixote, etc. London: Printed for J. Walker; (and twenty other firms). 1808.

Reissued in 1816 by Walker and Edwards, with same engravings. Serial with, and as if intended to accompany, the *Don Quixote* of the same publisher (art. 111). This novel, from the pen of the Rev. RICHARD GRAVES, has little more to do with the romance of Cervantes than the word which has been borrowed for the title.

342.

A coloured engraving, surrounded by a line, size $11\frac{1}{2}$ by $15\frac{1}{8}$ inches = 293 by 385 mm., entitled, above, within the lines, *Le moderne Don Quichotte*; below, also within the lines, we read: "appel à l'Impartialité," and "déposé à la direction Generale de la Librairie". There are five male figures, the chief of which is the Don, on whose shield is inscribed: "Fin du Procès," and whose spear terminates with a Y, over which is the number 1, Quixote himself is numbered 2, leading to the following inscriptions, below, outside the lines: "(1) Voyez dans le journal de l'Empire du 2 Fevr. l'article signé Y," and "(2) Accepte de mon corps l'épaisseur favorable (Boileau Poème du Lutrin)". Of the other figures: one, in clerical costume, holds a brick and a bundle of papers on which is inscribed "Conaxa"; the second has a bundle of papers marked "Mes Revelations" and an empty purse. Above are three hands holding papers inscribed respectively: "Petite Lettre sur un Grand Sujet"; "Stephaneide"; and "Lettre de Piron". Below are two heads of seraphs both shouting "au Voleur". A peacock, flying, above, and two toads, on the ground, complete the composition. Although the drawing and engraving of this caricature are both good there is no signature. It has reference to the dispute between C. G. ÉTIENNE and LEBRUN-TOSSA concerning the plagiarisms in *Les Deux Gendres*, which comedy Étienne was accused of having stolen from *Conaxa*. Date 1812.

343.

A set of 4 coloured engravings, of unequal size, varying from $6\frac{3}{4}$ by $4\frac{5}{8}$ inches = 172 by 120 mm. to $7\frac{7}{8}$ by $5\frac{1}{4}$ inches = 200 by 134 mm., unsigned, and unnumbered; of different execution and design; illustrating the following scenes: (1) "Don Quixote Knighted by the Innkeeper," (2) "Dispute between Sancho and the Barber," (3) "Examination of Don Quixotte's Library," (4) Sancho as Governor of Barataria". Done for

The Spirit of Cervantes; or, Don Quixote Abridged. Being a Selection of the Episodes and Incidents, with a Summary Sketch of the Story of that Popular Romance. In Two Parts, with Superior Coloured Engravings. London: Printed for F. C. & J. Rivington, etc. 1820. Large 8°.

The pagination runs through both parts, thus forming a single volume. The same volume exists with the same engravings, and with the same title-page, except that the words "with Superior Coloured Engravings" are omitted.

Reissued, with the same plates, under the title:

The Spirit of Don Quixote; being a selection etc. (as above). Plates. London: Charles Tilt, 86 Fleet-Street. MDCCCXXXI. 8°.

Both editions are now scarce. One of the plates, viz. "Examination of Don Quixotte's Library," forms the frontispiece to

Cervantes as a Novelist; from a Selection of the Episodes and Incidents of the Popular Romance of Don Quixote. In Two Parts. London: Published for the Editor, by Longman, Hurst, Rees, Orme, and Brown, etc. 1822. 8°.

These three works are in reality the same, not reprints, but only reissues with different titles and prefaces.

344.

An engraving, size $3\frac{7}{8}$ by $2\frac{1}{8}$ inches = 98 by 75 mm., entitled *May Talbot* and further subscribed "Painted by A. COOPER, R.A., Engraved by J. C. EDWARDS, Pub. by W. Marshall, 1 Holborn Bars, London, 1829, Printed by E. BRAIN". Published in *The Gem*, London, 1829, to illustrate a poem by Mrs. BALMANNO, called *May Talbot*, given at p. 55 of that publication. This plate should in reality not be included in my compilation as it has nothing to do with *Don Quixote*; but it is not infrequently supposed to represent the Duke and Duchess going hawking, and offered as such, especially when the title is wanting, as in the impressions before letters; consequently I mention it; one of these impressions, on India paper, now before me, has the signatures of painter and engraver done with the point, but the words "Painted by" and "Engraved by" are omitted.

345.

A wood-engraving, vignetted, size $3\frac{1}{4}$ by $2\frac{5}{8}$ inches = 83 by 67 mm., unsigned, subscribed "*Don Quixote. Don Quixote. Yield! or you die! Act I. Scene 1*"; subject, the capture of Mambrino's helmet. It serves as a frontispiece to

Don Quixote; or the Knight of the Woeful Countenance. A Musical Drama. In Two Acts. By GEORGE ALMAR, Esq. etc. Embellished with a Fine Engraving, From a Drawing taken in the Theatre. London: John Cumberland, etc. 12°, no date, published in 1833.

It forms No. 131 of Cumberland's Minor Theatre. On the illustrated outer wrapper we read that the "fine wood-engraving" is by Mr. R. CRUIKSHANK.

346.

A wood-engraving, vignetted, size 4 by 4 inches = 102 by 102 mm., signed D. H. FRISTON; subject, the capture of Mambrino's helmet, as in art. 345, but somewhat differently treated, and better drawn and engraved. It decorates the outer wrapper, and title-page, of

Don Quixote; or, the Knight of the Woeful Countenance. A Romantic Drama, in two acts. By GEORGE ALMAR. First Performed at the Surrey Theatre, April 8, 1833. 8°.

It forms No. 956 of Dicks' Standard Plays. London: John Dicks.

347.

A set of 1 title-vignette, 1 tailpiece, and 6 full-page vignetted etchings, designed, engraved and signed by GEORGE CRUIKSHANK. Done for

Rambles in the Footsteps of Don Quixote by the late H. D. INGLIS, etc. With Illustrations by GEORGE CRUIKSHANK. London: Whittaker and Co. 1837. 8°

These illustrations are perhaps out of place in the present compilation, as one only, the tailpiece at the end of the volume, directly illustrates the work of Cervantes.

348.

A wood-engraving, representing a scene from the new Opera of *Don Quixote*, in *The Illustrated News*, Vol. VIII., January to June, 1846, p. 97.

349.

A set of 1 wood-engraving, and 12 plates, all unsigned: The wood-engraving measures $2\frac{3}{4}$ by 5 inches = 70 by 127 mm., and is headed "Scene 2"; it is of vile execution. The plates, size $6\frac{1}{2}$ by 8 inches = 165 by 205 mm., have, on Plate No. 1, the following title: *Redington's Characters & Scenes in Don Quixote, 4 Plates Characters, 5 Scenes, 2 Wings & 1 Top Drop. Total 12—with book to the above.* All have a heading, are numbered, and have, underneath, the publisher's name and address; on each plate of characters there are from seven to ten figures, each with its name underneath. These plates were issued both plain at 1 penny each, and coloured at 2 pence each. Done for

Redington's Juvenile Drama. Don Quixote, or, the Knight of the Woeful Countenance, A Drama in Two Acts. 4 Plates of Characters, 5 Plates of Scenes, 2 Plates of Wings,

1 *Top Drop*. Total 12. Adapted only for Redington's Characters and Scenes. Printed and Published by J. Redington, 208, Hoxton Old Town, etc. Sold Wholesale by J. Webb, 75 Brick Lane, St. Luke's etc. Price Fourpence. 12°, pp. 16.

I may mention that in the set of plates before me the last one does not bear Redington's name, but is headed: *Webb's New Top Drops to suit all pieces Plate 1*, and has, below, Webb's name and address. The wood-engraving, first mentioned, serves as frontispiece to the book. Neither book nor plates are dated, published about 1850.

350.

Six round wood-engravings, size 2 inches = 51 mm. in diameter, representing "Projectos de medallas para conmemorar la primera edicion foto-tipográfica del *Quijote*". Published in *La Ilustracion Española y Americana*, No. 4, January 24, 1873, p. 64.

351.

A set of 4 lithographs: A bust, with the name Cervantes underneath. A full-length figure on a pedestal, on the pedestal the name Cervantes, and underneath it Quixote and Panza, both mounted. The knight on horseback, subscribed "Don Quixote". The squire, also mounted, subscribed "Sancho Panza". All four unsigned. They vary in size, and are insignificant and artistically worthless. Done for

Wit and Wisdom of Don Quixote. London: Sampson Low, etc. 1882. Small square 8°.

352.

A wood-engraving, size $6\frac{3}{4}$ by $5\frac{3}{8}$ inches = 172 by 137 mm., subscribed, "*Un Estudiante del Siglo XVII, leyendo el 'Quijote.'*" (Copia del cuadro del Sr. CANO, propiedad del Sr. Marqués de Gaviria.). Published in *La Ilustracion Española y Americana*, No. 15, April 22, 1875. Same as in edition of *Barcelona*, 1884, Vol. II, p. 400 (art. 298).

353.

An engraving, vignettèd, subscribed "LESUEUR, dans *Don Quichotte*," signed G. DUEZ (?). Lesueur is depicted erect, armed with shield and spear; height of figure $4\frac{3}{16}$ inches = 107 mm.

354.

An engraving, size $2\frac{11}{16}$ by $4\frac{5}{8}$ inches = 68 by 117 mm., signed J. WAGREZ, inv., L. RUET, sc., representing Cervantes, astride on a chair, contemplating the Don and his Squire advancing to attack the windmills. It forms the headpiece to the chapter

on Cervantes in Victor Hugo's *William Shakespeare*, Édition Nationale, Paris, 1894, 4°, p. 103. To the issue on Japanese paper the etching, eau-forte, is added on a separate leaf, and with a spider as a remarque, underneath the design.

355.

A small figure of Don Quixote, lance in hand, standing before a windmill, is introduced in a vignetted etching, a Study in Design for an Ex-Libris by HENRIOT. It is signed by that artist, and by MICHELET, sc. Given in *The Book-Lover's Almanac for the year 1894*. New York: Duprat & Co. 1894. Second Year.

355*.

An etching, size 4 by $2\frac{3}{4}$ inches = 102 by 71 mm., unsigned, with "Ex Libris Cervantes" in the middle of the design; the design, which consists of two windmills, the head of Dulcinea, and Quixote and Panza mounted, is thus described by the publisher M. L. JOLY: "Don Quichotte qui nous emporte en croupe derrière lui, en compagnie de Sancho Pança, sans que nous quittions des yeux la charmante image de Dulcinée du Toboso qui semble dominer, de son fin sourire, toute la scène qui se déroule devant elle". This etching is No. 32 of *Ex-Libris imaginaires et supposés* etc. Paris L. Joly etc. The illustrated outer wrapper bears: *Album de Trente-cinq Planches gravées Prix: 10 francs* 1895.

356.

A wood-engraving in three compartments, enclosed with a thin line, size, from line to line, $12\frac{1}{4}$ by $8\frac{3}{4}$ inches = 312 by 223 mm.; signed, within the lines, A. PARYS, and SCAP sc.; subscribed: "1. La princesse enchantée.—2. Le reposoir.—3. Les moulins à vent. Le Théâtre Illustré.—*Don Quichotte*, pièce de M. VICTORIEN SARDOU, représentée au théâtre du Châtelet.—(Dessin de M. PARYS.)"; above is the title of the journal in which the engraving appears, *Le Monde Illustré*, p. 104. The date of the number is 16 Février, 1895.

357.

A wood-engraving, vignetted, and in five compartments, the middle one round, entire size about 13 by $18\frac{3}{4}$ inches = 330 by 477 mm., signed HENRI PILLE, and BORDIER Sc., and subscribed: "'Don Quichotte' au Théâtre Châtelet Dessin de Henri Pille." Its object appears to be to indicate the failure of M. SARDOU's piece. Given in *Le Courrier Français*, 24 Février, 1895.

358.

In *Le Monde Théâtral Illustré* are given the portraits of 9 actors and actresses who played in M. SARDOU's *Don Quichotte* (arts. 356, 357), viz. MM. BARRAL, Don

Quichotte; DAILLY, Sancho; VOLNY, Don Fernand; BOUYER, Don Antonio; E. ALBERT, Cardénio; Mme. ARCHIBAULT, Dorothée; Mlle. MARGA-LUCENA, Luscinde; Mlle. MIROIR, Juanita; Mlle. DIONY, Djelma.

359.

A poster, headed *Don Quichotte*, printed in colours, signed, within the design, A. CHOUBRAC, and subscribed "Imp. G. Massias, 17 Passage Daudin, Paris (Ateliers Choubzac)," was prepared to advertise M. SARDOU's play (arts. 356, 357, 358); it appeared in two sizes, the smaller of which measures about $17\frac{1}{4}$ by $13\frac{1}{2}$ inches = 440 by 343 mm. It represents Quixote and Sancho mounted, and a windmill in the background.

IV. PORTRAITS OF CERVANTES.¹

360.

An engraving, surrounded by a line, size, from line to line, $5\frac{3}{8}$ by $3\frac{1}{8}$ inches = 136 by 80 mm., subscribed, within the lines, "Retrato de Cervantes de Saavedra por el mismo," and signed G. KENT pinx., J. FOLKEMA del. sculp. 1739; the face, expression and costume are identical with those of the 4to portrait by Kent (art. 39), but the position of the figure is altered, the face is turned, and the background, with Don Quixote, etc., is done away with.

361.

An engraving, surrounded by two lines, size from line to line, $5\frac{3}{8}$ by $3\frac{1}{8}$ inches = 136 by 81 mm., subscribed, within the lines, "Retrato de Cervantes de Saavedra por el mismo," and signed G. KENT pinx., JACQUEMIN sculp.; almost identical with, but not so well engraved as, that by Folkema (art. 360). Published in *Novelas Exemplares* etc. *En Amberes, A Costa de Bousquet y Compañía*. MDCCXLIII. 8°, 2 vols.

362.

An engraving, surrounded by a line, size, from line to line, $5\frac{3}{8}$ by $3\frac{1}{8}$ inches = 136 by 80 mm., subscribed, within the lines, "Portrait De Michel De Cervantes Saavedra, Par Lui Meme," and signed G. KENT pinx., GENTOT sculp., undated, almost identical with that engraved by Folkema and dated 1739 (art. 360). Given in *Nouvelles exemplaires* etc. *A Lausanne & à Geneve, Chez Marc. Mic. Bousquet & Comp.* MDCCXLIV.

¹ See also arts. 39, 69, 72, 73, 74, 75, 83, 84, 90, 91, 92, 93, 94, 97, 102, 105, 107, 110, 116, 120, 125, 127, 137, 138, 140, 141, 143, 147, 151, 155, 157, 163, 164, 165, 166, 167, 183, 187, 195, 200, 212, 230, 236, 238, 252, 260, 273, 279, 285, 287, 295, 298, 308, 320, 324, 351.

363.

An engraving, size $4\frac{3}{8}$ by 3 inches = 111 by 77 mm., copied apparently from that engraved by Folkema, or Gentot (arts. 360, 362), unsigned, subscribed "Michael de Cervantes Saavedra Author of Don Quixote London Published by J. Souter Decr. 1, 1824."

364.

An engraving, surrounded by three lines, size, from line to line, $4\frac{1}{8}$ by $3\frac{5}{8}$ inches = 105 by 81 mm., subscribed, outside the lines, "Gravé d'après l'original de G. KENT par CAZENAVE. Michel de Cervantes Célèbre Auteur Espagnol Né en 1547 mort en 1616." It has nothing whatever to do with the portrait by Kent (art. 39), but is copied, almost exactly, from that by DEVERIA (art. 143), the plain background of the latter being here replaced by a curtain and a tassel.

365.

An engraving, octagon shape, size $3\frac{5}{8}$ by $2\frac{1}{8}$ inches = 92 by 70 mm., signed, J. DEL CASTILLO pinx., MANSFELD sc., subscribed, with name in full, Miguel de Cervantes Saavedra, and "Zwickau b. d. G. Schumañ 1818". It is a poor, reduced copy, badly engraved, of that noticed in art. 72, without the ornamental frame. The same portrait is also to be found, in a frame, measuring $5\frac{3}{4}$ by $3\frac{5}{8}$ inches = 147 by 91 mm., with the signatures, done by the point, outside the frame.

366.

An engraving, in outline, in a frame composed of four double lines, measurement, from outer line to line, $3\frac{5}{8}$ by $2\frac{5}{8}$ inches = 92 by 58 mm., with name Cervantes under the likeness, signed, outside the frame, JOSEPH DEL CASTILLO del^t, LANDON direc^t.; above "Hist. d'Espagne".

367.

An engraving, in outline, the likeness in an oval frame, placed on a frame, and enclosed in a third frame, surrounded by two lines, outer measurement $5\frac{1}{8}$ by $3\frac{1}{2}$ inches = 128 by 89 mm.; the name M. de Cervantes outside the oval, but inside the inner, square, frame; unsigned. On the verso we read "Miguel de Cervantes Saavedra, poète. D'après le Tableau peint par J. DE CASTILLO" (art. 72).

368.

An engraving, size $6\frac{1}{8}$ by $3\frac{3}{8}$ inches = 153 by 86 mm., signed H. LIPS sculp. The head with turned up moustache, pointed beard, arched nose, and in a ruff, appears in an oval frame standing on a base, upon which is engraved the name Cervantes. On some impressions one finds, underneath, "Züllichau bey Darnmann". Although this is ascribed by SIEURIN to Chodowiecki, it differs materially from the portrait noticed in art. 74.

369.

An engraving, size $5\frac{1}{8}$ by 3 inches = 130 by 76 mm., signed F. M. QUÉVERDO del., C. S. GAUCHER eff. incid. The same engraving exists in another state, viz., with the name M^l. de Cervantes in the ribbon above the head, and the signatures QUEVERDO inv., GAUCHER Sculp., without initials or accent, and more firmly engraved. Concerning this portrait, which is evidently copied from that by CASTILLO (art. 72), although turned, there are one or two points of doubt. (1) MM. PORTALIS and BÉRALDI class it among the works of CHARLES ÉTIENNE GAUCHER, although the second[initial] of the signature is clearly an S; "sous le portrait," they write, "un médaillon ovale représentant Galatée," defining without doubt the portrait in question. (2) COHEN notes it as belonging to the edition of *Don Quichotte, an VII* (art. 96), which M. CROTTET points out to be incorrect. (3) I have the portrait in a copy of *Don Quichotte An VI*, as already indicated in art. 94, to which edition it appears rightly to belong. I may add that M. CROTTET's opinion is shared by a writer in *Le XVIII^e Siècle Galant et Littéraire*, III, 376, who appears to speak with authority.

370.

An engraving, size $11\frac{5}{8}$ by $7\frac{3}{8}$ inches = 295 by 187 mm., signed D. I. FERRO lo dibo., D. F. SELMA lo grabo.: Cervantes is represented three-quarter-face, with moustache and pointed beard, in a ruff, his left arm resting on an open volume. On a tablet, underneath the portrait, which is in a frame, we read: "Miguel de Cervantes Saavedra. Natural de Alcalá de Henares, ingenio original, admirable en el habla Castellana, y Autor de la immortal Fábula del Quixote. Murió en Madrid á los 68. a^s. en el de 1615." An important portrait, well engraved.

371.

An engraving, surrounded by a thin line, size, from line to line, $5\frac{1}{8}$ by $4\frac{1}{8}$ inches = 128 by 105 mm., subscribed "Engraved by E. MACKENZIE. Cervantes. After the Spanish Print, engraved by D. F. SELMA. Under the Superintendence of the Society for the Diffusion of Useful Knowledge. London, Published by Charles Knight, Ludgate Street." It is copied from that noticed in art. 370, but the left hand and book are omitted, as well as the tablet.

372.

An engraving, size $5\frac{1}{4}$ by $4\frac{1}{8}$ inches = 134 by 104 mm., subscribed: "Engraved by E. MACKENZIE after a Spanish Print Engraved by D. F. SELMA. Cervantes. William Mackenzie. Glasgow. Edinburgh. London & New York." It is copied from that noticed in art. 370, and resembles at first sight that in art. 371, but the face is lighter and clearer, and the background is architectural, whereas that in art. 371 is like the original quite plain. SIEURIN notes a portrait "in-8°, gravé à Londres par

Mackenzie," and adds, "beau portrait"; but whether he refers to this, to that of the previous art., or to those mentioned in arts. 90 and 105, I will not presume to decide.

373.

An engraving, size $3\frac{1}{4}$ by $1\frac{1}{8}$ inches = 84 by 50 mm., the portrait, copied from that by CASTILLO (art. 72) and turned; it is in an oval frame decorated with fruit, masks etc., and has, underneath, a scene with a shepherdess, Quixote, and Sancho mounted; between the portrait and the scene is the name, M. de Cervantes; it is signed FLOUEST del., BOILY sculp., and has, below, the motto, "Il corrigea son Siecle et mourut de misere".

374.

An engraving, size $3\frac{1}{4}$ by $2\frac{1}{8}$ inches = 84 by 55 mm., unsigned; the design and disposition are similar to that by FLOUEST (art. 373), but it is badly engraved; the name in the middle is Cervantes only, with same motto underneath.

375.

An engraving, size $3\frac{1}{4}$ by $1\frac{1}{8}$ inches = 84 by 50 mm., design as in art. 374; there is in the middle the name, M. de Cervantes, and the same motto underneath; signed FLOUEST del., DE LA RUE sc. Both likeness and scene are turned from the engraving noticed in art. 373.

376.

An engraving, size $3\frac{1}{4}$ by $1\frac{1}{8}$ inches = 84 by 50 mm., design as in art. 373, turned; the name, M. de Cervantes, is in the middle, with the same motto underneath; signed FLOUEST del., GUYARD Sculp.

377.

An engraving, size $7\frac{1}{4}$ by $6\frac{1}{4}$ inches = 184 by 160 mm., unsigned, subscribed, "Michel de Cervantés Né à Alcalá de Henares en Castille le 9 Octobre 1547". Cervantes is represented three-quarter face, with turned up moustache and small beard, a flat scalloped collar and chain round his neck, he is looking out of the window of a solid stone building, which might be taken for a prison, but that there are no bars to the window. The engraving is firm and good.

378.

A lithograph, size $9\frac{7}{8}$ by $12\frac{1}{8}$ inches = 250 by 307 mm.: Cervantes in prison, reclines on the floor with his legs extended, and his back against the wall; he supports his head with his left hand, while his right hand rests upon a manuscript, on which we read "histoire de Don Quichotte de la Manche"; signed, within the

design, R. DESORMES; subscribed, outside the design, "à l'Imp^{ie}. Lithog^{que}. de C. Motte rue des Marais N^o 13," and entitled *Michel Cervantes composant Don Quichotte dans les cachots de l'Inquisition*. The design is by PIERRE PATÉ-DESORMES, done beginning of this century.

379.

An engraving, size $7\frac{3}{8}$ by $5\frac{7}{8}$ inches = 187 by 150 mm., signed VELASQUEZ pinx., Dessiné et gravé par BOUVIER; with the name, Cervantes, in bold, open letters; and further subscribed, "D'après le tableau original du Cabinet de M. Briere à Genève. Gravé pour la Société des Amis des Beaux Arts. Genève 1825. Imprimé par TATTEGRAIN." Cervantes is represented full face, with pointed beard, and in a large flat collar. An important engraving.

380.

M. BERALDI¹ notes a portrait of Cervantes after VELASQUEZ, engraved by AUGUSTE LEISNIER, which I have not seen.

381.

An engraving, size $2\frac{1}{4}$ by $1\frac{3}{4}$ inches = 56 by 45 mm., signed BERTONNIER, 1827. Given in the *Iconographie instructive*. Probably identical with that noticed by M. BERALDI as "format in-18 (de 6 cent. environ)".

382.

An engraving, size $2\frac{5}{8}$ by $1\frac{11}{16}$ inches = 59 by 43 mm., signed A. DUTILLOIS. The same exists surrounded by three fine lines, signature as above, subscribed "Cervantès Né en 1547—Mort en 1616". Although not vignetted, it probably belongs to the sixteen engravings, noticed in art. 165, thus making up the "17 gravures" specified by SIEURIN, which no doubt appeared in an edition of *Don Quixote* unknown to me.

383.

SIEURIN mentions 2 engravings by HOPWOOD:² the one "in-18"; the other "in-8 pour Furne". I have seen neither.

384.

A portrait of Cervantes forms No 1 of a group of seven others, signed LLANTA 1833; subscribed "Lith. de LEMERCIER, rue du Four S. G. No. 55, N^o. 10., A Paris chez Bulla, rue St. Jacques, N^o. 38".

¹ *Graveurs du XIX^e Siècle*, IX, 108.

² M. BERALDI notices an engraver of portraits, James Hoopwood, "qui travaillait à Paris de 1828 à 1850," presumably intended for the same man, but he does not include in his list either of the portraits of Cervantes.

384*.

Four rough wood-cuts in outline, and in the text, size about $5\frac{3}{4}$ by $4\frac{1}{4}$ inches = 147 by 108 mm., unsigned, representing the Statue of Cervantes at Madrid. Two of the engravings portray the statue itself, the other two reliefs from the pedestal; these are subscribed "Don Quijote y Sancho," and "Aventura de los Leones". Given in the *Semanario Pintoresco Español*, 1836, No. 31, pp. 249 to 252, where we read that the statue was designed at Rome by ANTONIO SOLÁ of Barcelona, and cast there by LUIS JOLLAGE y GUILLELMO N. HOPFGARTEN. The two reliefs are by PAQUER. See also arts. 246*, 400.

Todo es vida en esta estatua (writes SALVADOR BETTI), todo vivacidad al mismo tiempo que se ve la dignidad. Y como intendente de las bellas artes digo, como sentencia universal, que esta estatua es una de las mas célebres que se han hecho en este siglo, y una de las mas importantes por ser del hombre tan grande que representa.

384**.

A rough wood-cut, in the text, a portrait of Cervantes in a fancy frame, size, including the frame, $6\frac{3}{8}$ by $5\frac{5}{8}$ inches = 163 by 144 mm., subscribed "Cervantes," and signed, within the design, of the portrait, C. P., or G. P., of the frame, G. PABO, or GRABO, and CATTELLO or GATTELLO; it is a vile production. Given in the *Semanario Pintoresco Español*, 18 de octubre de 1840, p. 329. As a tail-piece to the article which accompanies the portrait, in the text of p. 332, there is a small vignetted wood-cut subscribed "Aventura de los molinos," and signed, within the design, V. A., and PORRET.

385.

An engraving, vignetted, a profile portrait enveloped in clouds, size about $2\frac{3}{4}$ by $2\frac{1}{4}$ inches = 70 by 70 mm., subscribed "Portrait of Cervantes. Drawn by L. ALENZA Engraved by A. BLANCO 1844." Although executed fifty years ago it has never been published, and is now used to illustrate the present publication.

386.

An engraving, portrait as above, art. 385, under which is a composition, also vignetted, of three men mounted, one on foot, and an ass, with a quotation, underneath, of two lines from "Cervantes, prologo del Persiles"; it is signed L. ALENZA lo do., A. BLANCO lo go.; size of the whole, including engraved subscription, $5\frac{1}{2}$ by 3 inches = 140 by 75 mm. It is added to the Japanese paper copies of the present work. The author possesses the copper of this and of the engraving noticed in preceding art., as well as the original drawing, which is without signature or quotation.

387.

An engraving, size $4\frac{1}{2}$ by $3\frac{1}{2}$ inches = 114 by 88 mm., signed JOANNES MORENUS,

pinx., JOSEPH BROWN sc., with "London: R. Bentley, 1848" between the two signatures. The portrait is in an oval frame, ornamented with a book, a musical instrument and a drooping wreath; on a tablet, underneath, is the name, Cervantes; below, outside the design, is the autograph of Miguel de Cervantes. It serves as frontispiece to *El Buscapié* etc. Translated etc. by THOMASINA ROSS. London: R. Bentley. 1849. 8°.

388.

Cervantes figures in the picture of GLAIZE, entitled "Un Piloni," afterwards lithographed, and described by M. H. BERALDI in his *Graveurs du IX^e Siècle*, VII. 163: "In-fol. en l. Cette grande lithographie est remarquable, et d'un beau crayon encore très romantique, quoiqu'elle date de 1855".

389.

A photogravure, size 12 by $6\frac{5}{8}$ inches = 305 by 160 mm.: Cervantes, in prison, leans against a table, with a pen in the right, and a manuscript in the left, hand; a volume, inscribed "Qvijote Mancha," is placed against the leg of the table; signed, within the design, ERNEST HILLEMACHER 1861; subscribed, outside the design, "E. HILLEMACHER, del., GILMER, phot., Dusacq et C^{ie} Editrs., 66 r. de la Victoire. Paris, Cervantes 1547 + 1616."

390.

An engraving, vignettèd, size $1\frac{3}{4}$ by $1\frac{1}{2}$ inch = 45 by 40 mm., signed T. GOUTIERE, Sc^t.; with "Imp. F. CHARDON ainé—Paris" underneath, and sometimes the name, Cervantes, engraved by the point. It forms the frontispiece to

El Ingenioso Hidalgo Don Quijote de la Mancha, etc. Edicion corregida etc. por D. J. E. HARTZENBUSCH. Argamasilla de Alba, Imprenta de Don Manuel Rivadeneyra, 1863. 12°, 4 vols., with autograph of Cervantes.

Señor ASENSIO considers this portrait and that by ATMELLER (art. 125) as among "los mejores cuantos se han hecho en España".

391.

An engraving, oval, surrounded by two fine lines, measurement from outer line to line, $5\frac{1}{2}$ by $4\frac{3}{8}$ inches = 140 by 111 mm., signed T. GOUTIERE del et sculp^t., and subscribed "Imp. CH. CHARDON ainé—Paris," very finely engraved.

392.

A photograph, size about $5\frac{1}{2}$ by 4 inches = 140 by 102 mm., vignettèd and signed E. CANO, 1864, mounted on a sheet of thick paper, on which, under the photograph, we read F. PACHECO Pint., A. VILLENA Fot^o., and Miguel de Cervantes Saavedra, in autograph. The portrait represents the back and head of a boatman, wearing a

slouched hat, and looking round over his right shoulder; he has a moustache and pointed beard. It serves as frontispiece to

Nuevos Documentos para ilustrar la Vida de Miguel de Cervantes Saavedra; con etc. las Pruebas de la Autenticidad de su Verdadero Retrato, por D. JOSÉ MARÍA ASENSIO y TOLEDO. Precedidos de una Carta escrita por el Sr. D. JUAN EUJENIO HARTZENBUSCH, é ilustrados con la copia del Retrato que pintó FRANCISCO PACHECO, sacada de un Dibujo del Sr. D. EDUARDO CANO. Sevilla; Imprenta etc. de D. José M. Geofrin, etc. 1864. 4º.

I venture to transcribe the interesting remarks of HARTZENBUSCH concerning the various attempts which have been made to portray the physiognomy of the illustrious author of *Don Quixote*, and some of the observations offered by ASENSIO in proof of the authenticity of the portrait now offered. HARTZENBUSCH writes:

Al entrar el siglo pasado no se conocía de Cervantes efígie ninguna. Los editores de la magnífica impresion del Quijote, hecha en Lóndres en 1738 (art. 39), encargaron que se les buscara en España la fisionomía de nuestro autor, y se dijo que no habiendo dado fruto las diligencias, el hábil dibujante KENT ideó un retrato de Miguel Cervantes con arreglo á lo que habia expresado acerca de sí el mismo Cervantes en el prólogo de sus novelas. El año 1773, época en que disponia la Real Academia Española la excelente edicion en cuatro volúmenes que salió á luz en 1780 (art. 72), se supo que el Sr. Conde del ÁGUILA, residente en Sevilla, poseia un retrato de Cervantes pintado al óleo: solicitó del Conde nuestra Academia permiso para sacar una copia, y el Conde se lo regaló generosamente. Vista la pintura en Madrid, se notó con sorpresa que se parecia tanto á la estampa de la edicion de Lóndres, invencion de KENT, segun dijo el Doctor OLFIELD (*sic*), que era fuerza pensar ó que habia sido hecho por la lámina el cuadro, ó aquella por éste. Preguntó sobre tan rara particularidad al Conde el Secretario de la Academia D. FRANCISCO ANTONIO DE ANGULO, y el Sr. Conde contestó desde Sevilla á 8 de Diciembre de dicho año 73: "Lo compré (el retrato) años há en esa Corte de un F. Bracho, que negociaba en pinturas. No me informó donde lo habia adquirido. Vendíomelo por de Alonso del Arco, y no dudé lo fuese, conociendo su pincel. Los editores de Lóndres se sabe solicitaron con empeño un retrato de Cervantes . . . pudo suceder consiguieran sacar ahí copia de ése". Y, en efecto, bien pudo ocurrir que el dueño del retrato en 1738 no quisiera venderle ni facilitar copia de él para una edicion extranjera, y que álguien de su casa, hijo, esposa ó criado, permitiese tomar en secreto un apunte del cuadro, con la condicion de no decirlo, y suponiendo que impresa la obra no llegaría fácilmente un ejemplar de ella á manos del negativo poseedor, quizá más aficionado á pinturas que á libros. Como quiera que fuese, el retrato que adorna hoy la sala de Comisiones de la Academia, del cual proceden todos los de Cervantes divulgados hasta poco há por el mundo, parece copia, y no muy buena y restaurada, pero no posterior á la estampa de Lóndres. Comparándole con la fotografia que ha de acompañar al cuaderno de V., me parece que uno y otro pueden representar á la misma persona, el uno cuando jóven, el otro en edad ya mas que madura: las facciones se corresponden bastante, á excepcion de la curva de la nariz, que en el retrato poseido por la Academia es mayor al partir de la frente que en el retrato de Francisco Pacheco. La diferencia puede provenir ó de que en el lienzo de la Academia el copiante ó el restaurador exageró algun tanto la curvatura, ó de que Francisco Pacheco, pues al fin representaba á Cervantes, no como tal, sino como un barquero á las órdenes de San Pedro Nolasco, no reparó en suavizar un poco la curva aguileña del original. Si uno de nuestros buenos artistas dilatase al tamaño del natural, que es el del retrato de Cervantes existente en nuestra Academia, la cabeza de ese barquero; si, omitido el sombrero humilde que Pacheco le puso, le hiciese mostrar descubierta la frente desembarazada del retrato académico; si le cubriera la garganta con una elegante ó modesta gola, creo que nadie dudaria decir, puesto al frente de ambas imágenes: "Este es Cervantes á los treinta años y pocos más, y éste á los cincuenta lo menos: de jóven tuvo mejor pintor que en edad avanzada".

We will now succinctly consider what Sr. ASENSIO has to say himself concerning his discovery of "El precioso retrato" which "ha sido calcado sobre el orijinal de

PACHECO por nuestro escelentísimo artista D. EDUARDO CANO". Having read in an anonymous manuscript "folleto intitulado *Relacion de cosas de Sevilla de 1590 á 1640*," that "en uno de los seis cuadros que en competencia pintaron FRANCISCO PACHECO y ALONSO VAZQUEZ para el claústro del convento Casa grande de la Merced, está retratado Miguel de Cervantes con otras personas que habian estado en Arjel," etc., he examined those pictures, now in the Museo Provincial of Seville. He continues:

Vamos á ecsaminar el cuadro de Francisco Pacheco que lleva el número 19. Representa, segun el catálogo, á S. Pedro Nolasco en uno de los pasos de su vida y lo primero es averiguar cual paso sea este.

Sin vacilar puede afirmarse, que es el embarque de los Padres Redentores en las playas africanas, para regresar á España despues de haber ejercitado su piadoso instituo.

Parece el Santo en tierra en primer término con un cautivo que se dispone á tomarlo en hombros para llevarlo á una barca, que está á la derecha, en la cual se vé ya sentado otro Padre mercenario, y en la que se ocupan dos cautivos en ir colocando los cofres de la redencion, bien conocidos por el escudo de la Merced pintado en ellos. La barca está gobernada por un barquero, que de pié en la proa la sujeta con un bichero clavado en el fondo de la playa, y á la izquierda hay un muchacho, que tiene debajo del brazo el sombrero de S. Pedro Nolasco y en la mano un pequeño bolso como para libros.

Viendo la disposicion de las figuras, se conoce desde luego que en este cuadro todos son retratos, y esta es la opinion de muchos que lo han ecsaminado, y en particular mi buen amigo, el distinguido artista D. Eduardo Cano . . . y por último el barquero que es en persona Miguel de Cervantes Saavedra.

Las señas que de su talle y rostro nos dejó el ilustre autor del *Ingenioso hidalgo*, convienen todas con las del barquero.

Basta con notar la posicion violenta de la cabeza de esta figura, para conocer que quiso darse al público la cara. Aquel es indudablemente retrato: y como en él se vé *el cuerpo entre dos extremos, ni grande ni pequeño*; se observa *la color viva, antes blanca que morena*; se notan *los ojos vivos y la nariz corva, aunque bien proporcionada*; viene en seguida á la memoria que en aquel cuadro hay retratos, porque lo dice el manuscrito citado y lo confirma el *Libro de Pacheco*, estando entre ellos el de Cervantes, y se fija la atencion con singular placer en esa concordancia de facciones y señas.

Una diferencia se nota, y sin embargo sirve para aumentar la conviccion. Tiene el barquero *los bigotes grandes y la boca pequeña*, pero aquellos y las barbas son de un rubio subido. Cervantes decia en el *Prólogo de las Novelas* escrito en 1611 ó 1612 que las barbas entonces de *plata*, es decir, *canas*, no hacia veinte años que habian sido de *oro*, es decir, *rubias ó rojas*, y como el retrato debió ser hecho por Pacheco entre los años 1590 y 1597, esta diferencia, léjos de producir dudas, es otra prueba mayor de que el barquero era Cervantes.

Añádase la circunstancia de que los otros cautivos que en el cuadro figuran, están desnudos ó pobremente vestidos, y el barquero tiene colete de ante y sombrero blanco de fieltro, y se comprende que el pintor quiso significar así la profesion militar del ilustre cautivo á quien retrataba.

El cuadro de Francisco Pacheco ha sido ecsaminado y estudiado por los Sres. D. JOAQUIN DOMINQUEZ BECQUER y D. EDUARDO CANO, artistas, . . .

En pós de la opinion de los artistas, viene como nacida la de los hombres de letras.

La gallardía y gentileza de la figura del barquero, la elegancia de su porte, la viveza de los ojos y cierta simpatía que toda la cabeza inspira, han seducido por completo á los Sres. D. JOSÉ MARÍA DE ÁLAVA, D. IGNACIO MARÍA DE ARGOTE, Marqués de CABRIÑANA, D. CAYETANO ALBERTO DE LA BARRERA y D. NICOLÁS DIAZ DE BENJUMEA. Todos confiesan que esa fisonomía viva, inteligente, y hasta en cierto grado picaresca, corresponde mejor á la idea que cada cual se forma de el autor en su imaginacion al leer las obras de Cervantes.

Todo concurre á demostrar que el citado cuadro número 19 del catálogo del Museo Provincial de Sevilla, es el de los Padres de la redencion, . . . y por último . . . de que al cabo hemos tenido la fortuna de encontrar el retrato verdadero, de conocer la animada faz del Principe de los Ingenios españoles.

Antes de dar al público esta importantísima noticia, he vuelto á examinar el cuadro y el retrato, no una sino infinitas veces en compañía de artistas de conocida reputación é indisputable mérito, para escuchar su dictámen y dar todavía mayor realce y autoridad á las razones espuestas.

Todos convienen en que no hay en el barquero una sola facción, que no corresponda exactamente á la descripción que Cervantes hizo de su propia persona: lo cual es prueba harto convincente.

A muchos de ellos solamente les he dicho que en aquel cuadro se creía ver un célebre retrato, sin espresarles nada más, y todos han dicho señalando á la figura del barquero! Cervantes!

In *Le Bibliophile Français*, 1868, vol. 2, p. 319, will be found an account of Asensio's discovery as told by ANTOINE DE LATOUR.

393.

A wood-engraving, enclosed by a line, size, from line to line, $5\frac{9}{16}$ by $4\frac{3}{4}$ inches = 140 by 120 mm., subscribed, "Verdadero Retrato de Cervantes, tomado de un Cuadro de FRANCISCO PACHECO"; on the portrait itself we find the signatures of ZARZA and PARIS. Published in *El Museo Universal*, No 16, April 18, 1868. Concerning this portrait I cite the following words of NICOLAS DIAZ DE BENJUMEA which accompany it:

Y para no citar tantos otros como pudieran tener aquí cabida, ¿no es providencial también, que se haya conservado en el Museo de Sevilla, en medio de las vicisitudes que sabemos que han sufrido antiguas obras de arte, el cuadro de FRANCISCO PACHECO, donde se halla el retrato cuya copia exacta reproducimos en este número? Hasta ahora, los infinitos retratos de Cervantes que corrían el mundo, no eran sino composiciones más ó menos fieles á la descripción que el autor dió de su fisonomía; pero en adelante podemos decir que poseemos la vera *efigie* del autor del *Quijote*, según los apuntamientos, que, al sacarlo del olvido, ha hecho el señor don José María ASENSIO Y TOLEDO, y por los cuales parece estar fuera de toda duda, que Pacheco retrató á Cervantes en un cuadro de los Padres de la Merced. Examinado el cuadro referido, se halló, en efecto que el rostro de una figura, al parecer barquero, y en actitud de impulsar una barca con remo ó bichero, tiene ciertos rasgos de distinción y de nobleza, superiores á la condición y oficio que demuestra y que para el término que en la perspectiva ocupa, su rostro está más detalladamente acabado que lo que debiera, si fuese figura de capricho: lo cual manifiesta, que el pintor quiso hacer allí un retrato. Agréganse á estos datos las circunstancias de que habiendo sido rescatado Cervantes por Padres de la Merced, y siendo amigo de Pacheco, quisiese, como agradecido, representar aquel humilde puesto entre sus bienhechores. Por otra parte, si bien se examina, este retrato ofrece la viveza y penetración de mirada, la energía de carácter, y hasta la expresión picaresca é inteligente que es de creer tuviese el autor del *Quijote*. ¿No es también providencial este hallazgo?

394.

A wood-engraving, in the text, size $6\frac{3}{4}$ by $5\frac{3}{8}$ inches = 170 by 136 mm., subscribed "Portrait supposé de Cervantes en bateau, par PACHECO.—Dessin de BRUN, d'après une photographie de LAURENT," with the following signatures: A. BRUN del., P. PACHECO pinx., J. GUILLAUME sc. Given in the *Magasin Pittoresque*, vol. for 1879, p. 61. The engraving represents two men in a boat, the one seated, the other standing and propelling the boat with a pole, or oar. The man seated and attired in clerical garments is supposed, in the notice which accompanies the engraving, to be intended for Cervantes. This would appear to be erroneous (see art. 292).

395.

An etching, vignettèd, size about 3 by 2 inches = 76 by 50 mm., with autographed name in full underneath, and a small monogram, left. Cervantes is represented as a boatman in a slouched felt hat. Copied from the photograph noticed in art. 292. Published in *Journey to Parnassus* etc. London Kegan Paul, Trench and Co. 1 Paternoster Square 1883, where nine pages "Of the Portrait and its Pedigree" will be found. From this description we gather that this portrait is supposed to be that of Cervantes, sketched by FRANCISCO PACHECO, and that :

D. EDUARDO CANO, a distinguished artist, afterwards took a careful drawing of the head, which had been photographed, and circulated throughout the land, with much acclaim. Our etching is a faithful transcript of the drawing; except, perhaps, that the curve of the nose (the *nariz corva aunque bien proporcionada* of Cervantes,) is hardly so sharply defined as in the original.

396.

A wood-engraving, in an ornamental frame, with name, Cervantes, underneath, on the frame; size, including frame, $8\frac{1}{2}$ by $6\frac{1}{2}$ inches = 215 by 165 mm.; signed, on the bottom left corner of the frame, URRABIETA; underneath the portrait there is also a signature. Published in *El Museo Universal*, No 17, April 24, 1864.

397.

A wood-engraving, in a frame, size, including frame and ornaments, $12\frac{3}{4}$ by $8\frac{1}{4}$ inches = 324 by 210 mm.; signed, on bottom corners of frame, GARCIA, and CAPUZ. Published in *La Ilustracion Española y Americana*, No. 16, April 24, 1872.

398.

A wood-engraving, bust of Cervantes, size $6\frac{1}{2}$ by $6\frac{1}{4}$ inches = 174 by 160 mm., subscribed "Bellas Artes.—Cervantes, busto de D. ROSENDO NOBA, presentado en la Exposicion universal de Viena." Published in *La Ilustracion Española y Americana*, No 29, August 1, 1873. See also art. 297.

399.

A wood-engraving, size $6\frac{3}{4}$ by $5\frac{7}{8}$ inches = 170 by 150 mm., subscribed, "Portrait de Cervantes.—Composition et dessin de JEAN-PAUL LAURENS." Published in the text of an article on *Cervantes et son "Don Quichotte,"* in the *Magasin Pittoresque*, Paris, No 17, 15 Septembre, 1883. At p. 306 of that number, is the following, from the pen of PAUL LAFFITTE :

Le peintre JUAN DE JAUREGUI, ami de Cervantes, avait fait le portrait de celui-ci pendant son séjour à Séville. Une copie de ce portrait fut conservée, à Séville même, dans la famille des comtes

del Aguila. En 1773, le chef de cette famille fit don du précieux tableau à l'Académie espagnole; une autre copie est à l'Académie de San-Fernando. Nous devons à la gracieuse obligeance de don FEDERICO MADRAZO, président de l'Académie royale des beaux-arts, d'avoir pu faire photographier le portrait de Cervantes. C'est en s'aidant de cette photographie et aussi du portrait que Cervantes a tracé de lui-même dans la préface de ses *Nouvelles exemplaires*, que M. JEAN-PAUL LAURENS a fait revivre, dans un crayon hardi, l'auteur de *Don Quichotte*.

400.

A wood-engraving, size $8\frac{7}{8}$ by $5\frac{7}{8}$ inches = 225 by 150 mm., subscribed "*Statue de Cervantes* devant le palais des Cortés, à Madrid," to which the following note is added: "La statue de Cervantes, œuvre de don ANTONIO SOLA, date de 1835. On y lit cette inscription: 'A Miguel de Cervantes Saavedra, prince des écrivains espagnols: année 1835'." Published in the text of the *Magasin Pittoresque*, No. 17, 15 Septembre, 1883, p. 301. See art. 384*.

401.

A wood-engraving, size $6\frac{3}{4}$ by 9 inches = 170 by 230 mm., subscribed "Bellas Artes.—*Miguel de Cervantes escribiendo la dedicatoria de su 'Persiles'*. Cuadro de EUGENIO OLIVA, presentado en la última Exposicion de la Academia Española en Roma." Published in *La Ilustracion Española y Americana*, No 42, Nov. 15, 1883.

402.

A wood-engraving, size $7\frac{1}{2}$ by $12\frac{7}{8}$ inches = 192 by 327 mm., headed "Exposicion Nacional de Bellas Artes"; subscribed, "'*Cervantes y sus Modelos*'. Cuadro de ANGEL LIZCANO, Núm. 423 del Catálogo.—Medalla de Segunda Classe.—(De fotografía de LAURENT.)"; signature of artist, and date 1887, within the design. An important composition. Cervantes is seated at a table writing, on the left; figures, representing Don Quixote and Sancho Panza, stand in the middle foreground; numerous figures behind; the scene is a vast patio, or court-yard. Published in *La Ilustracion Española y Americana*, No 27, July 22, 1887.

403.

A lithograph, in a fancy frame, surrounded by two lines, size, from line to line, $7\frac{7}{8}$ by $6\frac{1}{2}$ inches = 200 by 165 mm., subscribed "Cervantes—Dibujo del señor OÑATE". Published in *El Peru Ilustrado*, Lima, 9 de Junio, 1888, Número 57. At p. 78 of that number we read:

En la página 68 (should be 77) hemos creído oportuno ceder lugar al primer ensayo litográfico de nuestro digno amigo OÑATE, tan conocido y estimado en Lima por sus bellos cuadros al óleo. . . . Damos las gracias al señor OÑATE, tanto por habernos favorecido con su dibujo, cuanto por haber elegido para su ensayo el retrato del gran Cervantes, que ha copiado del cuadro al óleo, que acaba de obsequiar á la respetable "Academia correspondiente de la Real Española en el Perú," la cual lo ha colocado en su salon de sesiones en el lugar que corresponde al personaje y á la obra de arte.

V. LIFE OF CERVANTES, AUTOGRAPHS.

404.

A wood-engraving, in the text, size $4\frac{3}{4}$ by $2\frac{3}{4}$ inches = 120 by 70 mm., subscribed "Maison où fut emprisonné Michel Cervantes, à Argamasilla de Alba. Dessin de LANCELOT," signed, in the design, D. LANCELOT. Given in the *Magasin Pittoresque*, vol. for 1870, p. 328. In this house "de Medrano" Cervantes is supposed to have written the first chapters of *Don Quixote*.

405.

Two wood-engravings, size about $6\frac{3}{4}$ by $9\frac{1}{8}$ inches = 170 by 232 mm., headed "Recuerdos de Cervantes," and subscribed respectively "Argamasilla de Alba.—Casa de Medrano, en la que estuvo preso Cervantes.—(En ella se hicieron, en 1863, dos ediciones del *Quijote*, por D. M. RIVADENEYRA.);" and "Interior de la Prision de Cervantes en la Casa de Medrano". Published, on one page, in *La Ilustracion Española y Americana*, No 15, April 22, 1875.

406.

A wood-engraving, size 2 by $5\frac{3}{8}$ inches = 50 by 136 mm., subscribed "Esquivias (Toledo).—Casa donde habitó Miguel de Cervantes Saavedra. (Cróquis de D. MANUEL VICTOR GARCIA.)" Published in *La Ilustracion Española y Americana*, No 36, Sept. 30, 1875.

407.

A wood-engraving, size $6\frac{7}{8}$ by $5\frac{1}{2}$ inches = 174 by 139 mm., entitled, *Maison habitée par Cervantes, à Valladolid*, signed, within the design, G. VEUTHER (?) and A. SARGENT. Published in the text of the *Magasin Pittoresque*, No 17, 15 Septembre, 1883, p. 305.

408.

An autograph letter, signed Miguel de Cervantes Saavedra, addressed to Bernardo de Sandoval y Rojas, Arzobispo de Toledo, dated, "En Madrid, á 26 de Marzo de 1616 años". Published in *La Ilustracion Española y Americana*, No. 16, April 24, 1872.

409.

An autograph of Cervantes, dated Nov. 17. Published in the text of the *Magasin Pittoresque*, No. 17, 15 Septembre, 1883, p. 304.

SUPPLEMENT.

A list of editions of *Don Quixote*, illustrated, or with a portrait of Cervantes, not noticed in the preceding articles, extracted from a table given in *La Ilustracion Artistica*, Año XIV, Núm. 680, Barcelona. Enero. 1895. Where a facsimile is also supplied I add an F. I offer this list for what it may be worth. I have not had the opportunity of verifying it. At least it will serve as a rough indication of editions unknown to me and needing more thorough investigation.

- 1605, *Lisboa*, *Pedro Crasbeeck*, 8°, Spanish, F, on the title-page a mounted knight followed by his esquire on foot.
- 1616, *Valencia*, *Pedro Patricio Mey*, jun., 8°, Spanish, F, on the title-page a mounted knight, as in art. 2, segunda parte.
- 1648, *Franckfurt*, *T. M. Götzén*, 12°, German, F.
- 1659, *Haarlem*, *Krusemann*, 8°, 4 vols., steel plates, Dutch.
- 1665, *Orleans*, *Gilles Hotot*, 8°, 2 vols., French.
- 1669, *Franckfurt*, *T. M. Götzén*, 12°, 5 copper plates, German, F.
- 1681, *Lyon*, *Th. Amaulry*, 8°, 5 vols., French.
- 1692, *Amsterdam*, *Abraham Wolfgang*, 12°, 4 vols., French.
- 1695, *Amsterdam*, *Pierre Mortier*, 12°, 5 vols., 32 copper plates, French.
- 1699, *Amsterdam*, *Pierre Mortier*, 12°, 6 vols., 32 "luyken," French.
- 1699, *Amsterdam*, *Willem de Coup*, *Lamsveld*, 8°, 2 vols., 25 steel plates, Dutch.
- 1713, *Lyon*, *Th. Amaulry*, 8°, 6 vols., 58 wood-cuts, French.
- 1732, *Paris*, *Compagnie des Libraires*, 8°, 6 vols., 33 copper-plates, French.
- 1738, *Lyon*, *Rigollet*, 8°, 6 vols., 58 wood-cuts, French.
- 1742, *London*, *J. & R. Tonson*, fol., 2 vols., 26 copper plates, English.
- 1750, *Madrid*, *J. San Martín*, 4°, 2 vols., 44 wood-cuts, Spanish, F.
- 1754, *Paris*, *Bordelet*, 12°, 6 vols., French.
- 1756, *London*, *J. & R. Tonson*, fol., 2 vols., 28 copper plates, English.
- 1757, *Tarragona*, *Joseph Barber*, 8°, 4 vols., 46 wood-cuts, Spanish, F.
- 1761, *London*, *Osborne*, 8°, 4 vols., 68 copper-plates, English.
- 1762, *Barcelona*, *Juan Jolis*, 8°, 4 vols., 46 wood-cuts, Spanish.
- 1770, *Amberes*, *Herederos Viuda Verdussen*, 8°, 4 vols., 32 copper-plates, Spanish.
- 1770, *London*, *Strahan*, 12°, 4 vols., 30 copper-plates, English.
- 1771, *Madrid*, *Compañía de Impresores*, 8°, 4 vols., 32 copper-plates, Spanish.
- 1776, *Kiöbenhavn*, *Gyldendalo*, 8°, 4 vols., 29 copper-plates, Danish.
- 1776, *Carlsruhe*, *Schmieder*, 8°, 6 vols., 6 wood-cuts, German.
- 1777, *Madrid*, *M. Martín*, 8°, 4 vols., 44 wood-cuts, Spanish.
- 1777, *Madrid*, *Compañía de Impresores*, 8°, 4 vols., 32 copper-plates, Spanish.
- 1777, *Paris*, *Barrois ainé*, 8°, 4 vols., 15 copper-plates, French, F.

- 1782, *London, Strahan*, 8°, 4 vols., 15 copper-plates, English.
- 1782, *Liège, J. F. Bassompierre*, 12°, 6 vols., 24 copper-plates, French.
- 1786, *London, Longman, Caslon, Law, etc.*, 12°, 4 vols., 28 copper-plates, English.
- 1793, *Lyon, Amable Leroy*, 12°, 6 vols., copper-plates, French.
- 1794, *London, Alex. Hogg*, 4°, 1 vol., 16 copper-plates, "Hogg's New Novelist's Magazine," with a portrait of Cervantes, different from any already noticed, in an oval frame, on the title-page, with name underneath, English, F.
- 1795, *London, T. (sic) Proprietors*, 4°, 1 vol., 12 copper-plates.
- 1798, *Wien & Prag, Franz Haas*, 8°, 6 vols., 12 copper-plates, German, F.
- 1800, *Leipzig, Juan Sommer*, 16°, 6 vols., 6 copper-plates, Spanish.
- 1800, *Königsberg, F. Joan*, 8°, 6 vols., 6 wood-cuts, German, F.
- 1800, *Paris, Deterville*, 12°, 6 vols., 6 copper-plates, French.
- 1800, *Leipzig, Fleischer*, 8°, 3 vols., 3 copper-plates, French.
- 1802, *Paris, Deterville*, 18°, 6 vols., 6 copper-plates, French.
- 1803, *Philadelphia, Conrad & Co.*, 8°, 4 vols., 20 copper-plates, English.
- 1804, *Madrid, Vega*, 8°, 6 vols., 20 copper-plates, Spanish, F.
- 1808, *Paris, H. Nicolle*, 12°, 6 vols., 24 steel-plates, French.
- 1809, *Paris, P. Didot*, 12°, 6 vols., 24 steel-plates, French.
- 1810, *León (de Francia), Tournachon Molin*, 8°, 4 vols., 39 copper-plates, Spanish.
- 1810, *Leipzig, Fleischer*, 8°, 3 vols., 3 copper-plates, French, F.
- 1810, *London, W. Miller*, 8°, 4 vols., English, F.
- 1811, *London, Lackington, Allen & Co.*, 8°, 4 vols., 20 copper-plates, English.
- 1815, *New York, D. Huntington*, 12°, 4 vols., engravings, English, F.
- 1815, *Moscow, Imp. University*, 8°, 6 vols., 20 wood-cuts, 2 portraits on title-page, Russian, F.
- 1817, *Wien, L. Grund*, 8°, 5 vols., 5 copper-plates, German.
- 1818, *Leipzig, J. Sommer*, 16°, 6 vols., 6 plates, Spanish.
- 1818, *Stockholm, Henrik A. Nordström*, 8°, 4 vols., engravings, Swedish, F.
- 1822, *Edinburgh, Hurst, Robinson & Co.*, 18°, 4 vols., chromos, English, F.
- 1824, *Paris, P. C. Briand*, 8°, 3 vols., 6 copper-plates, French.
- 1825, *Zwickau, Schumann*, 16°, 8 vols., 8 copper-plates, German.
- 1829, *Paris, Ladrangé*, 12°, 4 vols., 34 copper-plates, French.
- 1829, *Madrid, Ramos y Ca.*, 8°, 4 vols., 12 copper-plates, Spanish.
- 1831, *Zaragoza, Polo y Monge*, 8°, 2 vols., 9 "pluma," pen and ink drawings (?), Spanish.
- 1831, *London, Jones & Co.*, 12°, 2 vols., 8 wood-cuts, English.
- 1832, *Barcelona, A. Bergnes y Ca.*, 12°, 6 vols., 12 copper-plates, Spanish.
- 1836, *London, Isaac Tuckey & Co.*, 4°, 1 vol., 15 wood-cuts, English.
- 1836, *Paris, A. Hiard*, 16°, 10 vols., 15 steel-plates, French.
- 1837, *Zaragoza, Polo y Monge*, 8°, 2 vols., 10 copper-plates, Spanish.
- 1837, *London, J. J. Dubochet & Co.*, 4°, 3 vols., English.
- 1837, *Paris, Lefèvre et Desrez*, 8°, 2 vols., 8 steel plates, French.

- 1837, *Paris, Boudon-Huzard*, 8°, 3 vols., 9 steel-plates, French.
 1839, *Pforzheim, Dennig*, 8°, 6 vols., 94 wood-cuts, German.
 1840, *Madrid, Venta pública*, 4°, 2 vols., 20 copper-plates, Spanish.
 1840, *Paris, Garnier frères*, 8°, 2 vols., 800 wood-cuts, French.
 1840, *London, J Smith*, 12°, 4 vols., 800 wood-cuts, English.
 1840, *Wien, Sammer*, 8°, 4 vols., 8 copper-plates, German.
 1840, *Milano, Ubicini*, 4°, 2 vols., 800 wood-cuts, Italian.
 1844, *Madrid, Fuentenebro*, 8°, 4 vols., 84 copper-plates, Spanish.
 1844, *Madrid, Mellado*, 8°, 2 vols., 12 copper-plates, Spanish.
 1845, *Barcelona, Pons y C^a.*, 12°, 6 vols., 6 steel-plates, Spanish.
 1845, *Barcelona, Viuda é hijos de Mayol*, 8°, 3 vols., Spanish.
 1845, *Madrid, Mellado*, 8°, 2 vols., 12 copper-plates, Spanish.
 1847, *Paris, Ducrocq*, 8°, 1 vol., 14 lithographs, French.
 1848, *Barcelona, Oliveres*, 4°, 2 vols., 800 wood-cuts, Spanish.
 1848, *St. Petersburg, C. Fernakov*, 8°, 2 vols., 20 wood-cuts, Russian.
 1848, *Boston, Ch. Peirce*, 8°, 1 vol., 16 wood-cuts, English.
 1849, *Paris, Ducrocq, successeur Lehuby*, 12°, 2 vols., 4 lithographs, French.
 1850, *Paris, Lecou*, 12°, 4 vols., 15 steel-plates, French.
 1850, *Kecskemetén, Szilady Károly*, 8°, 2 vols., wood-cuts, Hungarian, F.
 1851, *Madrid, Gaspar y Roig*, 8°, 1 vol., wood-cuts, Spanish.
 1851, *Madrid, Ferrer de los Rios*, fol., 1 vol., wood-cuts, Spanish.
 1851, *Paris, Vialat et C^{ie}.*, 4°, 1 vol., 6 steel-plates, French.
 1853, *Madrid, Bonifacio Piferrer*, 4°, 4 vols., 29 copper-plates, Spanish.
 1853, *London, Ed. Bhon*, 4°, 1 vol., 4 wood-cuts, English.
 1854, *Sevilla, Tena hermanos*, 4°, 2 vols., 18 wood-cuts, Spanish, F.
 1855, *Warszawa, S. H. Mersbacha*, fol., 1 vol., illustrations after TONY JOHANNOT (art. 186), Polish, F.
 1855, *Paris, Baudry*, 4°, 1 vol., 13 steel-plates, Spanish.
 1856, *Wien, A. Wenedik*, 8°, 1 vol., wood-cuts, German.
 1857, *Barcelona, "El Plus Ultra"*, 8°, 2 vols., 8 wood-cuts, Spanish.
 1857, *Stockholm, A. Hellstens*, 8°, 1 vol., Swedish.
 1858, *London, Routledge & Co.*, 8°, 1 vol., 50 wood-cuts, English.
 1860, *New York, D. Appleton & Co.*, 12°, 1 vol., 15 wood-cuts, Spanish.
 1860, *New York, Appleton & Co.*, 8°, 1 vol., 8 wood-cuts, English.
 1861, *Paris, Béchet*, 4°, 1 vol., 6 wood-cuts, French.
 1862, *Madrid, Dorregaray*, fol., 3 vols., 43 copper-plates, Spanish.
 1862, *Madrid, Murcia y Martí*, 8°, 2 vols., 14 wood-cuts, Spanish.
 1862, *Paris, Magnin, Blancard & C^{ie}.*, 4°, 1 vol., 28 lithographs, French.
 1864, *Madrid, Gaspar y Roig*, 4°, 1 vol., 300 wood-cuts, Spanish.
 1864, *Praze, Jaroslev Pospíšil*, 12°, 2 vols., 1 illustration, Bohemian, F.
 1864, *Trieste*, 4°, 1 vol., 13 wood-cuts, Greek (?).

- 1865, *Barcelona, Maravilla*, fol., 2 vols., 100 wood-cuts, Spanish.
 1865, *Boston, Little, Brown & Co.*, 8°, 4 vols., 8 wood-cuts, English.
 1866, *Paris, Garnier*, 8°, 1 vol., 8 wood-cuts, French.
 1867, *Madrid, Martínez y García*, 8°, 1 vol., 10 wood-cuts, Spanish.
 1867, *St. Petersburg, L'vov* (sic), 8°, 1 vol., 20 wood-cuts, Russian.
 1868, *St. Petersburg, M. Osipovich*, 8°, 1 vol., 20 wood-cuts, Russian.
 1869, *Barcelona, "El Plus Ultra,"* 4°, 2 vols., 12 wood-cuts, Spanish.
 1869, *London, Routledge & Co.*, 8°, 1 vol., 700 wood-cuts, English.
 187, *London, Ward, Lock & Co.*, 8°, 1 vol., 100 wood-cuts, English.
 1870, *Edinburgh, Gall & Ynglis*, 8°, 1 vol., English.
 1870, *London, Cassell*, 4°, 1 vol., 36 etchings, English.
 187, *Paris, B. Béchét*, 8°, 1 vol., 6 wood-cuts, French.
 1870, *Tours, Mame et fils*, 8°, 1 vol., 8 steel-plates, French.
 1870, *Stuttgart, Reger*, 4°, 2 vols., 100 wood-cuts, German.
 1870, *Milano, Politti*, 4°, 2 vols., 800 wood-cuts, Italian.
 1870, *Pest, Heckenast*, 8°, 1 vol., Hungarian.
 1872, *Valencia, Aguilar y Terraza*, 8°, 2 vols., 8 wood-cuts, Spanish.
 1872, *Berlin, A. Sacco*, fol., 2 vols., 376 wood-cuts, German.
 1873, *Madrid, F. Martínez*, 8°, 1 vol., Spanish.
 1873, *Paris, Garnier hermanos*, 18°, 1 vol., Spanish.
 1873, *St. Petersburg, Chitigui*, 4°, 1 vol., Russian.
 1875, *Madrid, Gaspar*, 4°, 1 vol., 300 wood-cuts, Spanish.
 1875, *Madrid, "La Propaganda Católica,"* 8°, 1 vol., 4 wood-cuts, Spanish.
 1875, *Madrid, Biblioteca Universal Ilustrada*, fol., 2 vols., wood-cuts, Spanish.
 1875, *New York, G. W. Carleton & Co.*, 8°, 1 vol., 2 steel-plates, English.
 1875, *Philadelphia, Lippincott & Co.*, 8°, 1 vol., wood-cuts, English.
 1875, *Lymoges, Barbou frères*, 8°, 1 vol., 1 wood-cut, French.
 1876, *Paris, Molinier*, 4°, 2 vols., 1 wood-cut, French.
 1876, *Porto, Imp. da C^a. Litteraria*, fol., 2 vols., wood-cuts, Portuguese.
 1877, *Sevilla, José G. Fernández*, 16°, 2 vols., chromos, Spanish.
 1877, *New York, Wold. Publ. House*, 4°, 2 vols., 123 wood-cuts, English.
 1877, *Leipzig, Philipp Reclam jun.*, 8°, 2 vols., coloured illustrations, German.
 (1877), *Leiden, D. Noothoven van Goor*, 8°, 1 vol., 32 lithographs, Dutch, F.
 1878, *Paris, Garnier hermanos*, 8°, 1 vol., 9 steel-plates, Spanish.
 1878, *Paris, Hachette et C^{ie}.*, 18°, 1 vol., wood-cuts, French.
 1879, *Barcelona, Salvador Ribas*, 4°, 2 vols., wood-cuts, Spanish.
 1879, *Barcelona, J. Aleu y Fugarull*, 4°, 2 vols., 100 chromos, Spanish.
 1879, *Madrid, Gaspar*, 4°, 1 vol., 300 wood-cuts, Spanish.
 1879, *Barcelona, Espasa hermanos*, fol., 2 vols., steel-plates, Spanish.
 1879, *Paris, Garnier hermanos*, 16°, 1 vol., 9 steel-plates, Spanish.
 1879, *Zagreb, Fr. Zupana (Albrecht i Fiedler)*, 8°, 1 vol., wood-cuts, Croatian, F.

- 1880, *Barcelona*, *Salvador Ribas*, fol., 2 vols., Spanish.
 1880, *Barcelona*, *Heredero de Pablo Riera*, fol., 1 vol., wood-cuts, Spanish.
 1880, *Milano*, *F. Menozzi e C^a*, fol., 2 vols., Italian.
 1881, *Barcelona*, *Salvador Ribas*, fol., 2 vols., Spanish.
 1881, *Barcelona*, *Biblioteca amena é instructiva*, 8°, 2 vols., portrait.
 1881, *London*, *J. C. Nimmo & Bain*, 8°, 4 vols., 16 etchings, English, F.
 1881 (?), *Lymoges*, *E. Ardant & C^{ie}*, 8°, 1 vol., 4 wood-cuts, French.
 1882, *Barcelona*, *Salvador Ribas*, 4°, 2 vols., Spanish.
 1882, *Paris*, *Garnier hermanos*, 8°, 1 vol., Spanish.
 1882, *Odessa*, *Berndt*, 4°, 1 vol., chromo lithographs, Russian.
 1883, *Stuttgart & Leipzig*, *Loewe—C. Hofmann*, 4°, 1 vol., chromo lithographs, German.
 1884, *Barcelona*, *Biblioteca amena é instructiva*, 8° m., 2 vols., Spanish.
 1884, *Berlin*, *Schmidt & Sternaux*, fol. m., 2 vols., wood-cuts.
 1885, *Zaragoza*, *Comas hermanos*, 32°, 4 vols., Spanish.
 1887, *Paris*, *Garnier hermanos*, 8°, 1 vol., wood-cuts, Spanish.
 1888, *Barcelona*, *Salvatella*, 8°, 4 vols., photographs, Spanish.
 1891, *Barcelona*, *F. Altés*, 4°, 1 vol., portrait, Catalanian, F.
 1893, *Barcelona*, *Luis Tasso*, 2 vols., Spanish.
 1893, *St. Petersburg*, *Chitigui*, 4°, 2 vols., Russian.

I add still one other edition :

411.

A set of 4 engraved frontispieces, and 30 engravings, size about $4\frac{1}{2}$ by $2\frac{5}{8}$ inches = 113 by 67 mm. : The frontispieces to Vols. I and III are copied from the edition of *Dordrecht*, 1657 (art. 7), and are signed H. CAUSE, Sculp. ; those for the second and third vols. are unsigned. The engravings have, above, "Tome" and "pag." indications, and are unsigned ; they are generally copied from those of the *Dordrecht* edition, and sometimes turned. The engraving is good. Done for

Histoire de l'admirable Don Quichotte de la Manche. Suivant la Copie, imprimée A Paris, Chez Claude Barbin, M DC LXXXI. 12°, 4 vols.

VI. PICTURES, STATUES, TAPESTRIES.¹

ACCORDING TO ARTISTS, ALPHABETICALLY.

412.

A figure of Cervantes, sculptured by H. H. ARMSTEAD, will be observed on the south side of the Albert Memorial, London.

¹ See also arts. 38, 39, 51, 149, 156, 172, 173, 180, 181, 184, 185, 186, 188, 191, 192, 201, 214, 215, 216, 228, 233, 237, 241, 247, 249, 258, 262, 268, 276, 277, 278, 281, 288, 289, 294, 297, 298, 299, 307, 312, 313, 314, 315, 316, 317, 318, 325, 326, 327, 352, 379, 392, 393, 398, 399, 400, 401, 402.

413.

Señor E.¹ ATALAYA, a fervent admirer of his illustrious countryman, has produced many admirable designs for *Don Quixote* which have been publicly exhibited on more than one occasion. In 1889 Señor Atalaya was good enough to submit to the author some of his beautiful drawings together with the following description :

L'hauteur de chaque planche est de 46 cent. et la largeur 31 cent. L'ouvrage complet aura environ 200 planches composées de la manière suivante : 20 grandes compositions hors du texte, et le reste des planches avec le texte au milieu et entouré des petites compositions. L'ouvrage sera fait moitié blanc et noir et l'autre moitié en couleur. Le numero des planches complètement finies est de 20 qui comprennent du premier au neuvième chapitre compris. Il y a des planches en couleur à l'huile.

The compositions of Señor Atalaya which I have had the privilege of examining were eminently characteristic, perfectly drawn and grouped, and admirably executed. As far as I know they have not been published.

414.

A painting entitled *Les Noces de Gamaches*, by HENRI BARON, exhibited in the Paris Exposition of 1849. Noticed by SCHWARTZ-ERD in *La Semaine*, No 27, for July 8, 1849, p. 858.

415.

A statuette, in parian marble, height 14 inches = 356 mm., representing Dorothea, seated on a rock, bathing her feet, her bundle and shoes are on the ground beside her; sculptured by JOHN BELL, whose name is moulded on left side of the figure. This figure has been engraved (art. 215) and photographed as well.

416.

A water-colour drawing by GEORGE CATTERMOLÉ, size $11\frac{3}{4}$ by $13\frac{1}{2}$ inches = 300 by 345 mm. The Don bareheaded, in buff jerkin, sits, with outstretched legs, beside a massive table covered by a green cloth, on which he rests his right arm. On his lap he holds a large open volume which he is perusing with a pensive expression. His sword rests between the chair and table. An open window at the back of the apartment affords a distant mountainous view. To the right, are books and armour; to the left, a picture of St. George and the dragon, a helmet on the table, other books on the floor, etc. Both composition and execution are successful. This pleasant drawing is in the author's collection.

417.

An allegorical title-page, surrounded by a line, size $7\frac{1}{2}$ by $5\frac{1}{4}$ inches = 190 by 134 mm., executed, in black and white, for the author, by Mr. J. CLAYTON CLARK, whose monogram appears in the bottom left hand corner, within the design. In it

¹ In French catalogues the initial is generally "H.," representing the translation of Enrique into Henri, the same artist is indicated.

Cervantes is depicted pointing to the figure of a mounted and fully equipped knight. Seven or eight volumes of knight-errantry fill in the foreground; and the title of *Don Quixote*, in Spanish, heads the composition.

418.

A collection of 31 paintings by, or after, CHARLES ANTOINE COYPEL, in the gallery at Compiègne, and thus numbered and described in the official catalogue:

8.—DON QUICHOTTE, conduit par la folie et embrasé de l'amour extravagant de Dulcinée, sort de chez lui pour être chevalier errant.

A gauche, Don Quichotte à cheval, revêtu de son armure, la lance à la main, se dirige vers la droite. Au-dessus de lui, dans les airs, la Folie et un Amour qui lui montrent une paysanne vannant du grain; dans le fond, un moulin à vent, surmonté d'une grosse tête humaine, les ailes du moulin sont terminées par deux mains armées d'une massue et d'un glaive.

Haut. 1.40.—Larg. 1.60.—Toile.—Fig. de 0.60. Gravé par Surugue. Collection de Louis XV.

Ce tableau et les suivants, peints par Ch.-A. Coypel, furent exécutés en tapisserie aux Gobelins pour la tenture dite de Don Quichotte en 21 pièces (art. 418). Ils ont été portés à Compiègne sous le règne du roi Louis-Philippe, puis envoyés au Louvre pour y être restaurés, et c'est en 1849 qu'ils ont été placés d'une manière définitive dans la salle où ils sont encastrés aujourd'hui.

L. Surugue, Joullain, C. N. Cochin, etc., ont gravé 24 planches de l'histoire de Don Quichotte par C.-A. Coypel; trois des aventures ici décrites ne se trouvent pas dans cette suite de gravures.¹

9.—DON QUICHOTTE croit recevoir dans l'hôtellerie l'ordre de chevalier.

Don Quichotte, vu de profil tourné vers la gauche, est agenouillé devant l'hôtelier. Derrière lui deux jeunes femmes: l'une tenant le bouclier, l'autre l'épée; à gauche un enfant porte un flambeau qui éclaire la scène. Au premier plan, à gauche, une servante auprès d'un puits.

Haut. 1.40.—Larg. 1.60.—Toile. Gravé par C. N. Cochin.

10.—DON QUICHOTTE prend le bassin d'un barbier pour l'armet de Membrin.

Don Quichotte à cheval, la lance à la main, place sur sa tête le bassin du barbier. Près de lui, à droite, Sancho riant; à gauche, deux jeunes filles cachées derrière un arbre, et dans le lointain un homme qui s'enfuit.

Haut. 1.40.—Larg. 1.60.—Toile. Gravé par Surugue.

11.—SANCHO s'éveille et se désespère de ne plus retrouver son cher Grison que Ginès de Passamont lui enlève.

A gauche, Sancho sur le bât de son âne; à droite, Don Quichotte, debout à côté de son cheval; et dans le fond, Ginès de Passamont se sauvant au milieu des bois, monté sur l'âne de Sancho.

Haut. 1.40.—Larg. 1.60.—Toile. Gravé par Ravenet.

12.—LE CURÉ ET CARDENIO rencontrent Dorothée habillée en berger.

A droite, au premier plan, Dorothée est assise au bord d'un ruisseau, les jambes nues et les pieds dans l'eau. Le curé Cardenio et le barbier, cachés derrière des arbres, la regardent. Dans le fond, à gauche, de l'autre côté du ruisseau, Don Quichotte couché sur l'herbe et Sancho debout près de lui.

Haut. 1.40.—Larg. 1.60.—Toile. (Engraved by LÉPICIER.)

13.—LA FAUSSE PRINCESSE DE MICOMICON vient prier Don Quichotte de la replacer sur le trône.

Au premier plan, à droite, Sancho tenant l'armet de son maître; Don Quichotte s'incline devant la princesse agenouillée. Au premier plan, à gauche, l'écuyer de la fausse princesse et un mulet empanaché, dans le fond une cascade et des montagnes.

Haut. 1.40.—Larg. 1.60.—Toile. Gravé par Surugue.

14.—DON QUICHOTTE endormi combat contre des outres.

Don Quichotte, en chemise, l'épée à la main, retenu par l'hôtelier et une femme, veut se précipiter

¹ This is incorrect. Twenty-five subjects have been engraved. No 12 to which no engraver's name is given in the catalogue was engraved by LÉPICIER. See art. 22.

sur des outres ; à droite, une servante porte un flambeau, à gauche, deux femmes et un homme sur le seuil de la porte.

Haut. 1.40.—Larg. 1.60.—Toile.¹

15.—DON QUICHOTTE *attaché à une fenêtre par la malice de Maritorne.*

A droite, Don Quichotte est attaché aux barreaux de la fenêtre ; au premier plan, l'hôtelier, sa fille et Maritorne riant, et à gauche deux cavaliers.

Haut. 1.40.—Larg. 1.60.—Toile. Gravé par Joullain.

COYPEL (d'après),

16.—DON QUICHOTTE, *trompé par Sancho, prend une paysanne pour Dulcinée.*

Au premier plan, trois paysannes montées sur des ânes, à gauche Don Quichotte agenouillé baise le pied de l'une d'elle, Sancho, également à genoux, tient un des ânes par la bride, dans le fond à droite un cours d'eau et un pêcheur.

Haut. 1.40.—Larg. 1.60.—Toile. Gravé par Hausard.

17.—DON QUICHOTTE, *trompé par Sancho, prend une paysanne pour Dulcinée.*

Répétition du numéro précédent avec quelques changements dans le paysage.

Haut. 1.40.—Larg. 1.60.—Toile.

COYPEL (CL.-JACQUAND) (d'après).

18.—LE BACHELIER SAMSON CARASCO, *sous le nom de chevalier des Miroirs, vaincu par Don Quichotte, qui lui ordonne d'aller se jeter aux pieds de Dulcinée.*

A gauche, le chevalier des Miroirs, étendu à terre au pied d'un arbre, Don Quichotte, l'épée à la main, debout à côté de lui et Sancho auprès d'eux. Au premier plan, à droite, l'écuyer de Carasco à genoux, ôte son masque. Plus loin, à droite, un cheval attaché à un arbre.

Haut. 1.40.—Larg. 1.75.—Toile. Ce tableau a été peint en 1847 par M. Jacquand, d'après la gravure de Silvestre.

19.—ENTRÉE DES BERGÈRES AUX NOCES DE GAMACHE.

A gauche, au premier plan, Don Quichotte debout, la main appuyée sur son bouclier, regarde la danse des bergères, l'une d'elles tient un tambourin, Sancho est assis à terre, aux pieds de Don Quichotte ; du côté opposé, deux musiciens jouent de la cornemuse et du hautbois, un vieillard et une femme debout.

Haut. 1.26.—Larg. 1.36. Gravé par Madeleine Cochin.

20.—ENTRÉE DE L'AMOUR ET DE LA RICHESSE AUX NOCES DE GAMACHE.

Au premier plan, à droite, Don Quichotte est assis auprès d'un arbre ; devant lui trois jeunes filles debout, l'une d'elles tient une corne d'abondance, à gauche, Sancho et un groupe de quatre femmes, l'une personnifiant la Vaillance. L'Amour, une flèche à la main, s'adresse à une jeune fille que l'on aperçoit entre les créneaux du CHATEAU DE LA PRUDENCE.

Haut. 1.26.—Larg. 1.36.—Toile. Gravé par Madeleine Cochin.

21.—DON QUICHOTTE *protège Basile, qui épouse Quitterie par une ruse d'amour.*

A gauche, au premier plan, Don Quichotte prend sous la protection Basile qui a feint de se percer le cœur ; Quitterie debout, donne la main à Basile. On aperçoit, derrière Don Quichotte, Sancho une casserole à la main. A droite, Gamache tire son épée du fourreau ; et dans le fond, nombreuses figures derrière les arbres.

Haut. 1.60.—Larg. 1.40.—Toile. Gravé par Beauvais.

22.—DON QUICHOTTE *prenant des marionnettes pour des Maures, croit, en les combattant, secourir deux amants fugitifs.*

A gauche, Don Quichotte se précipite l'épée à la main contre le petit théâtre qu'il met en pièces. Du même côté, près d'une grande cheminée, des spectateurs riant, et au premier plan, à droite, Sancho stupéfait. Dans le fond, une femme tenant une lumière à la main.

Haut. 1.40.—Larg. 1.60.—Toile. Gravé par Poilly.

23.—DON QUICHOTTE *fait demander par Sancho à la duchesse la permission de la voir.*

¹ Nos. 14 and 36 are not engraved in the set noticed in art. 22.

Au premier plan, la duchesse, à cheval un faucon sur le poing, est accompagnée d'une dame. Sancho debout à côté de la duchesse, lui montre dans le lointain, Don Quichotte à cheval.

Haut. 1.40.—Larg. 1.28.—Toile. Gravé par Surugue.

24.—DON QUICHOTTE fait demander par Sancho à la duchesse la permission de la voir.

(Répétition du n° précédent.) Haut. 1.40.—Larg. 1.60.—Toile.

25.—DON QUICHOTTE est servi par les demoiselles de la duchesse.

Don Quichotte coiffé d'un chapeau à plumes, est debout entre deux jeunes filles. L'une d'elles lui attache des rubans sur l'épaule, et à gauche une troisième, vue de dos, tient un miroir devant lui ; à droite, Sancho s'avançant vers deux des demoiselles.

Haut. 1.40.—Larg. 1.60.—Toile. Gravé par Surugue.

26.—POLTRONNERIE DE SANCHE A LA CHASSE.

A droite, Don Quichotte l'épée à la main, attaque le sanglier que deux chasseurs percent de leurs épieux. Du côté opposé, Sancho effrayé monte sur un arbre.

Haut. 1.40.—Larg. 1.80.—Toile. Gravé par C. H. Cochin.

COYPEL (d'après).

27.—POLTRONNERIE DE SANCHE A LA CHASSE.

(Répétition du n° précédent.) Haut. 1.40.—Larg. 1.60.—Toile.

COYPEL (CHARLES-ANTOINE).

28.—LA DOLORIDE, affligée de sa barbe, vient prier Don Quichotte de la venger.

A droite, Don Quichotte, assis auprès du duc et de la duchesse accompagnés de leur suite, est épouvanté à la vue de la Doloride qui lui découvre son visage. Au premier plan, à gauche, Trifaldin tenant une masse d'armes à la main.

Haut. 1.40.—Larg. 1.60.—Toile. Gravé par Surugue.

COYPEL (d'après).

29.—DON QUICHOTTE ET SANCHE montés sur un cheval de bois, s'imaginent traverser les airs pour aller venger Doloride.

Don Quichotte et Sancho sont montés sur un cheval de bois ; à gauche, un des pages de la duchesse, tenant un soufflet ; à droite, un autre page faisant passer des torches devant la figure de Don Quichotte. Au premier plan, à droite, deux femmes assises à terre, plus loin, la duchesse et sa suite et dans le fond une colonnade circulaire.

Haut. 1.40.—Larg. 1.60.—Toile.—Fig. de 0.60. Gravé par Tardieu.

COYPEL (CHARLES-ANTOINE).

30.—DÉPART DE SANCHE POUR L'ILE DE BARATARIA.

Au centre d'une colonnade circulaire, en présence du duc et de la duchesse, Sancho, revêtu d'une longue robe, s'incline devant Don Quichotte qui le serre dans ses bras. Au premier plan, à droite, l'âne caparaçonné et à gauche un mulet tenus par les pages.

Haut. 1.40.—Larg. 1.60.—Toile. Gravé par Surugue.

31.—ENTRÉE DE SANCHE DANS L'ILE DE BARATARIA.

Sancho, vêtu magnifiquement, est porté sur les épaules de deux hommes ; et à ses côtés marchent deux hallebardiers. En avant, à gauche, un soldat fait reculer près d'une maison une femme portant un enfant ; à droite, trois jeunes femmes, et un groupe de curieux.

Haut. 1.40.—Larg. 1.60.—Toile. Gravé par Tardieu.

COYPEL (d'après CHARLES-ANTOINE).

32.—ENTRÉE DE SANCHE DANS L'ILE DE BARATARIA.

Répétition du numéro précédent. Haut. 1.40.—Larg. 1.75.—Toile.

33.—MEMORABLE JUGEMENT DE SANCHE.

Sancho et assis sur un trône, deux conseillers se tiennent debout derrière lui ; à gauche, au premier plan, un vieillard ramasse les dix pièces d'or qui tombent de la canne brisée ; à droite, une vieille femme se tournant vers celui que Sancho a condamné.

Haut. 1.40.—Larg. 1.60.—Toile. Gravé par Joullain.

COYPEL (CHARLES-ANTOINE).

34.—LA TABLE DE SANCHE, *gouverneur, est servi magnifiquement, mais sitôt qu'il veut manger, le médecin Pedro Recio fait enlever les plats.*

Sancho est assis seul à table entouré de nombreux assistants ; à droite, le médecin portant une ongue barbe et des lunettes fait signe de sa baguette aux deux pages qui enlèvent les plats servis.

Haut. 1.40.—Larg. 1.60.—Toile. Gravé par Beauvais.

35.—LA DAME RODRIGUEZ, *s'entretenant de nuit avec Don Quichotte, est surprise par les demoiselles de la Duchesse.*

A gauche, Don Quichotte couché, son épée sous le bras, s'entretient avec la dame Rodriguez, assise auprès du lit, et tenant un flambeau. Quatre demoiselles de la duchesse viennent le surprendre et s'apprêtent à le frapper de leurs pantoufles.

Haut. 1.40.—Larg. 1.28.—Toile. Gravé par Surugue.

36.—DON QUICHOTTE AU BAL CHEZ DON ANTONIO MORENO.

Dans un salon circulaire éclairé par des lustres et au milieu d'une nombreuse assemblée, Don Quichotte, les bras étendus, danse avec deux dames ; à gauche, au premier plan, un musicien étendu par terre, joue de la guitare.

Haut. 1.63.—Larg. 2.83.—Toile.

37.—DON QUICHOTTE consulte la tête enchantée chez Don Antonio Moreno.

A droite, Don Quichotte appuyé sur sa lance, se penche vers une tête en bronze placée sur une table. Don Antonio, ses deux amis et Sancho émerveillés, sont près de la table. Au premier plan, à gauche, deux dames assises, la première vue de dos, et plus loin, au fond du salon, trois jeunes femmes debout.

Haut. 1.40.—Larg. 1.75.—Toile. Gravé par Joullain.

38.—DON QUICHOTTE est guéri de sa folie par la Sagesse.

Don Quichotte est assis dans sa chambre ; à gauche, Minerve sur un nuage, chasse la folie qui s'envole ; Sancho, debout, la regarde ; au premier plan, à gauche, le bouclier, l'épée et l'armet de Don Quichotte, à droite, sa lance.

Haut. 1.40.—Larg. 1.80.—Toile. Gravé par C. N. Cochin.

419.

A list of 28 tapisseries des Gobelins, after paintings by CHARLES COYPEL, given by M. E. GERSPACH in his *Répertoire* :

1. *Entrée de Sancho dans l'île de Barataria.*
2. *Don Quichotte trompé par Sancho prend une paysanne pour sa Dulcinée.*
3. *Don Quichotte et Sancho montés sur un cheval de bois s'imaginent traverser les airs pour aller venger la Doloride.*
4. *Don Quichotte est servi par les demoiselles de la Duchesse.*
5. *Le Repas de Sancho dans l'île de Barataria.*
6. *Le Bachelier Sanson Carasco, sous le nom de chevalier des Miroirs, vaincu par Don Quichotte, qui lui ordonne d'aller se jeter aux pieds de Dulcinée.*
7. *La Poltronnerie de Sancho à la chasse.*
8. *Sancho s'éveille et se désespère de ne plus trouver son cher grison, que Ginde de Parsamont lui enlève.*
9. *Mémorable jugement de Sancho.*
10. *Don Quichotte étant à Barcelone danse au bal que lui donne Don Antonio.*
11. *Don Quichotte consulte la tête enchantée.*
12. *La Dorothee déguisée en berger est trouvée dans les montagnes par le barbier et le curé, qui cherchaient Don Quichotte.*
13. *Les Noces de Gamache : entrée des Bergers.*

14. *Les Noces de Gamache : entrée de l'Amour et de la Richesse.*
15. *Don Quichotte protège Bazile, qui épouse Quiterie par une ruse d'amour.*
16. *La Dame Rodrigue, s'entretenant de nuit avec Don Quichotte, est surprise par les demoiselles de la Duchesse.*
17. *Don Quichotte endormi croit combattre des géants et perce des outres de vin.*
18. *La Doloride prie Don Quichotte de la venger de l'enchanteur.*
19. *Don Quichotte fait demander par Sancho à la Duchesse la permission de la voir.*
20. *Don Quichotte prenant des marionnettes pour des Maures, croit en les combattant secourir des amants fugitifs.*
21. *Don Quichotte chez les filles de l'hôtellerie.*
22. *Don Quichotte conduit par la Folie, embarrassé d'amour extravagant pour Dulcinée.*
23. *Don Quichotte guérit de la Folie par la Sagesse.*
24. *Don Quichotte prend le bassin du barbier pour l'armet de Membrin.*
25. *Le Départ de Sancho pour l'île de Barataria.*
26. *Don Quichotte attaché à la fenêtre de l'hôtellerie par la malice de Maritorne.*
27. *Don Quichotte fait chevalier par l'hôte de l'hôtellerie.*
28. *La fausse princesse de Micomicon vient prier Don Quichotte de la remettre sur le trône.*

Les titres des vingt-huit pièces ont été relevés sur les légendes des tapisseries et sur les inventaires des modèles.

Dans les ateliers aussi bien que sur les inventaires anciens et modernes, on a donné quelquefois des noms différents à un même sujet ; il semble aussi qu'il y ait eu aux Gobelins des modèles qui n'ont pas été exécutés ; de là des erreurs dans le nombre des tapisseries et des confusions dans les sujets.

La tapisserie n° 2 a été nommée : *La Fausse Dulcinée* ; le n° 3, *le Chevillard* ; le n° 8, *Sancho monté sur son bât* ; le n° 9, *le Jugement de la Canne* ; le n° 14, *Don Quichotte au château de la Prudence* ; le n° 19, *la Princesse à la chasse* ; le n° 22, *Don Quichotte combat les moulins à vent*.

D'autre part, il y a des titres de modèles que nous n'avons pu appliquer à aucune des tapisseries exécutées.

Il y a aussi des changements dans le texte des légendes d'un même sujet ; la tapisserie n° 5, par exemple, porte en légende : *Le repas de Sancho dans l'île de Barataria*, ou *Sancho à table dans l'île de Barataria se met en colère contre son médecin* ; mais ces modifications ne peuvent donner lieu à équivoques.

En résumé, nous avons constaté d'une façon irréfutable la fabrication de vingt-huit sujets différents.

Avec un travail aussi suivi, les modèles s'usaient vite ; ils ont été modifiés, retouchés et repeints plusieurs fois, notamment par Tessier, Lenfant, et Valade.

420.

In an article on "L'Histoire de la Tapisserie," in the *Gazette des Beaux-Arts*, No. for Nov. 1876, p. 424, ALFRED DARCEL mentions "La célèbre tenture de *Don Quichotte* d'après CH. COYPEL. Les aventures de l'ingénieux hidalgo, figurées dans un champ de proportions restreintes, étaient posées au milieu d'alentours, comme on se disait alors, d'une grande importance."

421.

In *The New Curiosum Urbis : A Guide to Ancient and Modern Rome*. By SHAKSPERE WOOD, London : Thos. Cook & Son, etc., 1875, p. 238, we read that in the Quirinal Palace at Rome the Princess's Bedroom is "most charmingly hung with tapestries of great beauty, illustrating the story of Don Quixote, formerly in the Palazzo Reale at Caserta". Can they be from Coypel's designs ?

422.

A painting by CHARLES DAUBIGNY, entitled *Don Quichotte et les lions*, No. 17 in the *Collection Geoffroy-Dechaume*, was sold in Paris, April 14, 1893, and is thus described at p. 17 of the Catalogue: "Paysage historique exécuté par Daubigny pour le concours d'entrée en loge. Toile. Signé à droite. Haut., 1 mètre; larg. 81 cent."

423.

A painting entitled *Don Quichotte et Sancho se rendant aux noces de Gamache*, by DAUMIER, exhibited in the Paris Salon de Peinture de 1850. Noticed by A. LÉON NOEL in *La Semaine*, No. 18, for May 2, 1851.

424.

SIEURIN writes: "J'ai trois dessins in-18, de DÉVERIA, dont deux à la sépia et le troisième à la mine de plomb, retouché d'encre de Chine, à la date de 1821. Je ne sais si ces dessins se rapportent à quelque édition."

425.

Four drawings, à la gouache, size $7\frac{3}{8}$ by $11\frac{1}{8}$ inches = 188 by 281 mm., unsigned; in the manner of DÉVERIA, but not so well drawn as are the designs of that artist; prepared evidently for reproduction, but, as far as I know, unpublished. The scenes depicted are: (1) Defeat of the Biscainer; (2) Wedding of Camacho; (3) The Knight despatching Sancho to govern Barataria; (4) Don Quixote's defeat at Barcelona.

426.

In his *Dessinateurs au dix-huitième Siècle*, Baron R. PORTALIS notes "19 dessins au crayon et au bistre.—Vente Denon (1826.), by JEAN HONORÉ FRAGONARD." Seven of these, measuring about 16 by 11 inches = 405 by 280 mm., I have seen in the collection of M. Groult of Paris. Some of these have been reproduced (see arts. 98, 312).

427.

A painting by W. P. FRITH, R.A., at South Kensington; thus described in the *Catalogue of the Jones Bequest*:

Sancho Panza and the Duchess, No 22, on panel, signed by W. P. FRITH, and dated 1850, 9 by 13 inches = 230 by 330 mm.

428.

An oil painting by E. GAMBA, size 28 by $22\frac{1}{2}$ inches = 710 by 570 mm., entitled, *Don Quixote at the Inn*. The scene is the interior of the inn yard. Quixote has just

dismounted, and, hat in hand, is making a low bow to the inn-keeper's daughter, who is descending the stairs, preceded by a barking dog. Sancho is in the act of getting off Dapple. There are four figures on the landing to which the stairs lead. In all seven figures, a horse, an ass, a dog and two ducks. Signed GAMBA, 1876. This clever picture, of which the composition is excellent, and the lights and shades most skilfully managed, is owned by the author.

429.

An oil painting by Sir JOHN GILBERT, size 27 by 35½ inches = 685 by 900 mm., representing Quixote seated at a table on which are two books. With outstretched hands he discourses to the curate and the barber, the former is seated, while the latter, standing up, supports his head on a large volume which he holds edgewise on the table. Behind the Don stands the governess with folded hands; and the niece sits in the foreground, right, occupied with a piece of embroidery. On the floor are a basket of wool and another large tome leaning against the leg of the table. This fine composition, in the master's best style, is owned by the author.

430.

An oil painting, described as "Don Quixote, in red cloak," by Sir JOHN GILBERT, presented by him to the Walker Art Gallery, at Liverpool, in April, 1893.

431.

A painting entitled *Don Quichotte sur la roche pauvre*, by GUIGNET; exhibited in the Paris Exposition of 1848. Described and extolled by PAUL DE SAINT-VICTOR in *La Semaine*, No. 25, for April 23, 1848, p. 794, from which I transcribe the following passage:

Le chapitre de Cervantes, choisi par M. Guignet, prêtait, certes beaucoup à la charge bouffonne, et un peintre vulgaire l'aurait traduit en style Biard. En l'interprétant dans un sens excentrique et sombre, M. Guignet lui a donné une valeur artistique bien outreusement puissante. Sur la pointe d'un rocher cerné et muré hermétiquement par un cercle de rochers, dont des végétations féroces et hargneuses ébouriffent ça et là les profils difformes, comme des cheveux hérissés sur un front en colère, un spectre décharné et demi-nu exécute des cabrioles et des pironettes de danse macabre, c'est le stylite de la chevalerie errante, c'est don Quichotte. La figure effarée de Sancho se découpe en vigueur entre deux blocs de granit sur une tranche étroite du ciel d'orage, sinistre soupirail de cette oubliette gigantesque. Une lumière fauve escalade à pic les parois des rochers et accroche à leurs aspérités des reflets d'incendie qui colorent la scène des teintes du cauchemar. La magie baroque de l'effet est ici relevée par une excellente facture, qui allie la curiosité du détail à la large entente de l'ensemble.

432.

An oil painting by A. B. HOUGHTON, size 9½ by 11½ inches = 242 by 290 mm., representing the Don and Sancho under a tree, with Rosinante reposing in the

background. This subject will be found engraved in the edition of *London, F. Warne & Co.*, 1866 (art. 254), with the following quotation underneath: "Both of them laid themselves down to sleep, leaving Rozinante and Dapple, etc. at their own discretion". The picture is in the author's possession.

433.

FRANCIS HAYMAN "was one of the original forty academicians, and contributed two scenes from *Don Quixote* to their first exhibition in 1769".¹

434.

A water-colour drawing, size $12\frac{1}{2}$ by $10\frac{3}{8}$ inches = 318 by 264 mm., signed TONY JOHANNOT, and dated 1837. The subject is the same as that of the "Tableau refusé au Salon de 1835," but it differs from that picture, as represented by the engraving (art. 181), in one respect, viz. the Don is furnished with moustaches which are wanting in the engraving and presumably in the original picture. This drawing is in the author's possession.

435.

A water-colour drawing, size $14\frac{1}{2}$ by 16 inches = 370 by 407 mm., executed in 1878 by Mr. BARNARD H. LEE; exhibited at the Spanish Exhibition in London in 1889. Subject: The capture of Mambrino's Helmet. The Don, mounted, holding the barber's basin on his head, occupies the centre foreground; to his left stands Sancho with his ass; to the right is a white foal donkey.

436.

TOM TAYLOR notes that C. R. LESLIE painted a head of Sancho in 1827. I have not seen this painting, which may be the original of the lithograph noticed in art. 149, although I believe not.

437.

A painting by C. R. LESLIE, at South Kensington, entitled *Dulcinea del Toboso*, and thus described in the *Catalogue*:

131. The peasant mistress of Don Quixote, clad in a red bodice, is engaged in tying up her long black hair. The naïve expression and sweet smile of the damsel are no disparagement to the taste of the Don in his choice of a mistress. Exhibited at the Royal Academy, 1839. Panel, 12 x 10, upright. Sheepshanks gift.

In the *Autobiographical Recollections* by Leslie, TOM TAYLOR remarks:

The Dulcinea might as well be called by any other name. It is neither the Dulcinea indicated in Cervantes, nor a Spanish peasant-girl at all. Probably the painter never gave it the name of Dulcinea.

¹ *Dict. of National Biography.*

438.

A painting by C. R. LESLIE, thus described by TOM TAYLOR in *Autobiographical Recollections by Leslie* :

The picture painted for Mr. Bates in 1849 represents the Duke's chaplain leaving the table in disgust at his lord's encouragement of Don Quixote's delusions. The canvas is of the largest dimensions ever ventured on by Leslie. In a rich hall of noble decorated architecture is spread a stately table, covered with silver plate, fruit, and wine in chased flagons. Don Quixote, in the centre, in his straight hose and chamois doublet, draped in "the fair mantle of finest scarlet," which the two beautiful damsels had cast upon his shoulders on entering the castle, drawn up to his full height, and "trembling from head to foot like a man filled with quicksilver," is delivering that impassioned and grave rebuke to the Canon. "Is it" etc. By the hidalgo's side stands Sancho, just risen to vindicate himself and his master. The Duke, in black velvet doublet and purple hose, is enjoying the wrath of the indignant churchman, hiding his laughter behind his hand. The face of the gentle Duchess, who looks up at the angry confessor from among her attendant damsels, is irradiated with one of those latent half-smiles, by the charm of which Leslie has enabled us almost to excuse in her the thoughtlessness that can find matter for mirth and practical joking in the wreck of Don Quixote's noble nature. The puzzled but well-disciplined attendants stand round, doing their best to suppress all expression in their looks. In the foreground the indignant ecclesiastic is sweeping out of the room with protesting hands outstretched, and an angry flutter of his ample black robes, his fat vulgarly-imperious face swollen and inflamed with rage. . . .

I am inclined to think this the finest picture, both in point of expression and technical qualities, painted in the latter half of Leslie's career.

Mr. E. M. Ward, the Royal Academician, stood for the figure of the attendant, near the entrance in the background, and his brother for the Duke. He had Spanish models for some of the other heads.

A paraphrase of this criticism, signed F. FEUILLET DE CONCHES, will be found in *L'Artiste* for April 1884, p. 250. Taylor's name is of course not given.

439.

Sancho and Dr. Pedro Rezia, picture by CHARLES ROBERT LESLIE, R.A.; exhibited by the painter in the Academy in 1855. "Sancho Panza is one of the first names with which the pictures of this artist are identified." See *The Art Journal*, April 1, 1856, pp. 105-107.

440.

A tinted sketch by C. R. LESLIE, size 12 by 16 inches = 304 by 405 mm., entitled *Don Quixote and the Showman's Lion*, in the Catalogue of the National Gallery at South Kensington, p. 96, No. 58, in circulation. In this vigorous sketch, the Knight stands (middle) ready to receive the lion seen at the open door of a boarded cage or caravan (right). The showman stands behind the door which he has just opened, while mounted men are escaping (left).

441.

A drawing by HENRY LIVERSEEGE, representing Don Quixote "in profile pulling

on his gauntlet; a remarkably spirited and characteristic Work, which was purchased by Mr. Bernal". See the Memoir in *Engravings from the Works of Henry Liverseege*.

442.

SIRURIN writes: "Je possède 4 beaux dessins à l'aquarelle, de MARTINET, in-8°, en travers. J'ignore si cet artiste en a composé un plus grand nombre et si on les a gravés."

443.

Two paintings by Don PEDRO RODRIGUEZ DE MIRANDA, in the Real Museo at Madrid, thus described in the official Catalogue, p. 125:

547.—*Don Quijote en la venta.*

No queriendo romper las cintas de su celada, fué preciso, para darle de beber, que el ventero horadara una caña y le fuera por ella echando el vino.

Alto, 1 pie, 11 pulg., 6 lin.; ancho 2 pies, 9 pulg., 6 lin.

548.—*Don Quijote armado caballero.*

Alto, 1 pie, 11 pulg.; ancho, 2 pies, 9 pulg., 4 lin.

This latter picture is mentioned by LAROUSSE.

444.

A pair of bronze figures, erect, representing Don Quixote and Sancho Panza: The former about $13\frac{3}{4}$ inches = 350 mm. high, without the pedestal. The Knight, in full armour, stands in a defiant attitude, with spear in right hand, while his left hand rests on his hip, it has been engraved, see art. 194. The latter, not quite so high, represents the squire in slouched hat, carrying, on his right arm, a cock and a drinking gourd, while in his left hand he holds his wallet. Both figures were modelled by ANTONIN MOINE, about 1840, and produced by Susse frères 31 Place de la Bourse, Paris.

445.

In the *Magasin Pittoresque*, 20^{me} Année, 1852, p. 68, we read: "Au château de Cheverni, JEAN MOSNIER, artiste blaisois, avait peint . . . l'Histoire . . . de don Quichotte".

446.

An oil painting by CÉLESTIN NANTEUIL entitled *La lecture de Don Quichotte*, in the Musée de Dijon, No 411 in the Catalogue, where, at pp. 126, 265, it is thus described:

Il est représenté assis; surexcité par la lecture, il brandit son épée. A sa droite de vieux livres sur un bahut, à ses pieds des fragments d'armure. Toile. Haut 1.44 c.—Larg. 0.99 c. =

Donné par l'Etat 1874. Exposé au Salon 1873, son dernier tableau.

The design is similar to the first illustration in the edition of *Madrid*, 1855 (art. 229).

447.

A painting entitled : *Don Quichotte en cage*, by CÉLESTIN NANTEUIL ; exhibited in the Salon of 1857. Mentioned by LAROUSSE.

448.

A collection of 9 paintings by CHARLES JOSEPH NATOIRE, in the gallery at Compiègne, and thus numbered and described in the official catalogue :

79.—REPAS DE SANCHO DANS LA FORÊT.

A droite, Sancho assis au pied d'un arbre, tient d'une main une bouteille garnie d'osier et de l'autre des oignons et sa valise ; à gauche, au second plan, Don Quichotte appuyé sur sa lance.

Haut. 3.25.—Larg. 0.90.—Toile.—Fig. grand. nat. Collection de Louis XV. Modèle de tapisserie.

On lit dans les *Mémoires inédits sur la vie et les ouvrages des membres de l'Académie royale de peinture et de sculpture*, M. Natoire contribua encore à faire honneur à cet établissement (manufacture de Beauvais) par une tenture de sujets tirés de Don Quichotte, qui y fut faite d'après six tableaux pour M. du Fort, fermier général (t. II, p. 355).¹

80.—LE CURÉ ET CARDENIO RENCONTRENT DOROTHÉE HABILLÉE EN BERGER.

Dorothée est assise sous un saule tournée vers la gauche, les jambes nues, le pied droit dans l'eau ; ses vêtements sont posés à terre. Plus loin, à droite, le curé, Cardenio et le barbier la regardent.

Haut. 3.30.—Larg. 1.65.—Toile.—Fig. grand. nat. (a été agrandi). Collection de Louis XV. Modèle de tapisserie.

81.—LA FAUSSE PRINCESSE DE MICOMICON vient prier Don Quichotte de la replacer sur le trône.

A gauche, la princesse, vue de profil tournée vers la droite, est agenouillée devant Don Quichotte qui l'invite à se relever. Derrière elle, un mulet empanaché.

Haut. 3.30.—Larg. 1.65.—Toile.—Fig. grand. nat. Collection de Louis XV. Modèle de tapisserie.

82.—LE BACHELIER SAMSON CARASCO, sous le nom de chevalier des Miroirs, est vaincu par Don Quichotte qui lui ordonne d'aller se jeter aux pieds de Dulcinée.

A gauche, Carasco le visage découvert, étendu à terre, tenant encore sa lance, implore Don Quichotte qui le saisit d'une main et de l'autre le menace de son épée. Derrière eux, Sancho stupéfait à la vue de l'écuyer qui lui montre son faux nez. A droite, un cheval attaché à un arbre.

Signé, à gauche : C. NATOIRE.

Haut. 3.25.—Larg. 2.10.—Toile.—Fig. grand. nat. Ce tableau a été peint en sens inverse pour être reproduit en tapisserie. Collection de Louis XV.

83.—DÉPART DE SANCHO POUR L'ÎLE DE BARATARIA.

A gauche, Sancho, monté sur une mule blanche, tenue par un page, passe avec sa suite sous une porte monumentale ; au premier plan, Don Quichotte, à pied, le bras levé, s'adresse à Sancho. De l'autre côté, au second plan, deux femmes et deux hommes derrière une balustrade. Dans le fond un parc et des jets d'eau.

Haut. 3.30.—Larg. 4.65.—Toile.—Fig. grand. nat. Collection de Louis XV. Modèle de tapisserie.

84.—ENTRÉE DE SANCHO DANS L'ÎLE DE BARATARIA, fragment de tableau.

A gauche, au premier plan, une femme et un enfant appuyés sur un fût de colonne. A droite, l'âne de Sancho couvert d'une housse rouge, est tenu par des pages. Plus loin, un trompette à cheval et un porte étendard. Dans le fond, plusieurs personnes au balcon d'un palais.

¹ Ces tableaux n'ont ; paraît-il, pay été exécutés en tapisserie. MS. note on the author's copy of the catalogue.

Haut. 3.25.—Larg. 1.08.—Toile.—Fig. grand. nat. Collection de Louis XV. Modèle de tapisserie.

85.—LE REPAS DE SANCHE, DANS L'ÎLE DE BARATARIA.

Au milieu de la composition, Sancho est assis à une table dressée dans une grande salle ornée de colonnes; à gauche, le médecin Pedro Rezzio, sa baguette à la main, fait enlever les plats. A gauche, trois musiciens, un petit singe et un chien; à droite, deux serviteurs, baissés transvasant du vin, un troisième debout, tenant un plat d'argent. Au second plan, deux jeunes femmes et un page gravissant les escaliers. Nombreuses figures dans le fond.

Haut. 3.25.—Larg. 5.50.—Toile.—Fig. grand. nat. Collection de Louis XV. Modèle de tapisserie.

86.—DON QUICHOTTE À LA CAVERNE DE MONTESINOS.

Don Quichotte, l'épée à la main, à l'entrée de la caverne, éloigne les hiboux et les chauve-souris. A gauche, Sancho tient la corde à laquelle son maître s'est fait attacher. A droite, au second plan, au milieu des broussailles, un homme dont on aperçoit la tête.

Haut. 3.25.—Larg. 1.70.—Toile.—Fig. grand. nat. (a été agrandi). Collection de Louis XV. Modèle de tapisserie.

87.—SANCHE VISITANT LES NOISETIERS.

Au milieu d'un marché, Sancho, suivi de ses gardes, fait dresser procès-verbal à un huissier, écrivant sur ses genoux, de la saisie qu'il opère d'un panier de noix; à gauche, la marchande, et, derrière elle, des femmes vendant du pain. Du même côté, un enfant dans son berceau. Dans le fond, grands édifices à colonnes et nombreuses figures au balcon.

Signé: C. NATOIRE, f. 1735.

Haut. 3.30.—Larg. 4.65.—Toile.—Fig. grand. nat. Collection de Louis XV. Modèle de tapisserie.

449.

S. REDGRAVE notes a picture entitled: *Don Quixote in his Study*, painted by G. S. NEWTON, R.A.; exhibited at the Royal Academy in 1823.

450.

A painting entitled: *Don Quichotte voyant berner Sancho*, by M. PENGUILLY-L'HARIDON; exhibited in the Salon of 1849. Mentioned by LAROUSSE.

451.

A painting, entitled *Sancho racontant ses exploits à la duchesse*, by M. PILS; exhibited in the Salon of 1870. Mentioned by LAROUSSE.

452.

A painting entitled: *Don Quichotte et Sancho trouvant la valise de Cardenio*, by RICHARD, in the Salon of 1831. Mentioned by LAROUSSE.

453.

In his vol. entitled, *James Holmes and John Varley, London, Bentley & Son*, 1894, Mr. ALFRED T. STORY writes that HENRY RICHTER exhibited, at Spring Gardens,

about 1816, a "work," presumably a water-colour drawing, entitled *Don Quixote and Mambrino's Helmet*.

454.

A painting in oil by AD. SCHRÖDTER, entitled *Don Quixote*, No. 334 in the National-Galerie at Berlin, thus described at p. 124 of the Catalogue.

Der Ritter von der traurigen Gestalt in ledernem Lehnssessel sitzend, den Kopf in die Hand, die Füße auf umherliegende Folianten gestemmt, vertieft in den Roman "Amadis von Gallien"; neben ihm die Lanze und ein Tisch mit allerhand Gegenständen, dabei ein Rabe; die Wände des Zimmers mit Büchern und wüstem Kram verstellt.—Bez.: 18 Q 34. Leinwand, h. 0.54, br. 0.48. Radierung vom Künstler selbst in Buddeus' "Album deutscher Künstler". Lithographie von Gille, roy. fol. (art. 179*) Wagener'sche Sammlung No. 224.

An agreeable and spirited picture. The original of the first engraving in the set noticed in art. 249 and entitled *Don Quixote liest den Amadis von Gallien*.

455.

An oval painting by ROBERT SMIRKE, in the Diploma Gallery at Burlington House, London: The Knight (right) and his Squire (middle) sit on the ground under a huge rock which occupies half the design. Rosinante and Dapple stand behind their respective masters. On the left are trees and a blue hill in the far distance. Neither composition nor colouring is especially happy. I am not aware that this picture has been engraved.

456.

A painting, entitled: *Sancho Panza with the Duchess*, by THOMAS STOTHARD, exhibited at the Royal Academy in 1820.

457.

A painting entitled: *Sancho Panza relates to Don Quixote the reception and conversation he had with Dulcinea*, by THOMAS STOTHARD, exhibited at the Royal Academy in 1821.

458.

Two *Subjects from Don Quixote*, by THOMAS STOTHARD, both belonging to Miss Rogers, were exhibited at the British Institution, in 1841, as well as *Sancho and the Duchess* the property of Sir John Swinburne, Bt.

459.

A painting by THOMAS STOTHARD, at South Kensington, thus described in the *Catalogue*:

203. *Sancho and the Duchess*.—Seated in the front, attended by her ladies and the duenna, the Duchess listens to Sancho, who is on a low chair beside her. Canvas, 9½ × 7½, upright. Sheepshanks Gift.

This picture seems to be the original of one of the engravings, by W. BROMLEY, in the edition, *London, John Sharpe*, 1809 (art. 112).

460.

A painting entitled: *Sancho and the Duchess*, by THOMAS STOTHARD, sold at Christie's, in June, 1834, to Agnew, for £16 16s. od.

461.

A painting entitled: *Don Quixote and Sancho* by THOMAS STOTHARD, sold at Christie's in June, 1834, to Molteno, for £13 2s. 6d.

462.

An oil painting by THOMAS STOTHARD, size $11\frac{1}{2}$ by $10\frac{1}{2}$ inches = 290 by 270 mm., representing the scene of the Captive and Zorayda surprised by her Father, part I, chapt. XLI. There are three figures: the captive dressed in Spanish costume, hat with feather, doublet, hose and white stockings; Zorayda in a plain white robe; and the turbaned father emerging from behind the trees in the background. The subject is identical with that by BANKS, engraved in the edition of *London, W. Miller*, 1801 (art. 102), but Stothard's composition is much more satisfactory than that of Banks. The author is the fortunate owner of this charming picture executed in the master's best manner.

463.

"Sixteen original drawings by THOMAS STOTHARD are inserted in an illustrated copy of *Don Quixote*, translated by P. A. MOTTEUX, *Edinburgh*, 1879, belonging to Mrs. Norton Q. Pope of Brooklyn." Noted in *A Monograph on Privately Illustrated Books* by DANIEL M. TREDWELL, *Flatbush, privately printed*, 1892, p. 328.

464.

A bust, "dû au travail d'un modeste ouvrier sculpteur, CÉSAR TEMPESTA, qui a reproduit d'une façon heureuse le modèle en plâtre qui lui a été livré et qui nous avait été remis d'Espagne".¹ Erected, in 1894, in the grotto, near Alger, where Cervantes is supposed to have taken refuge during his captivity.

465.

A painting by THOMAS UWINS, entitled: *Dorothea disguised as a Shepherd-boy*, exhibited in the Royal Academy, in 1842. In a letter to Mr. Townshend, dated March 22, 1842, UWINS writes:

¹ *Discours Prononcé par M. ALCALA GALIANO, Consul général d'Espagne à Alger Le 24 Juin 1894 Alger Ernest Mallebay 1894.*

I have put Sterne's Maria and her goat into the sketch of the cavern, and the sentiment of loneliness and solitude is perfect. Then as a companion to this little picture, I have done another from the sketch I made on the little wooden bridge at Wynn Stay, where you and your sisters, and Mr. Fletcher were kind enough to wait on the seat till the work was completed. Into this I have put 'Dorothea surprised by the Curate and Barber,' who, in their search after Don Quixote in the Sierra Moreña, come suddenly on the disguised damosel, while she is washing her feet. A mountain stream in one country is very much like a mountain stream in another, and I do not doubt my picture is quite as Spanish as if I had been on the spot.

466.

A painting by THOMAS UWINS, entitled: *Dorothea surprised by Cardenio, the Curate, and the Barber*, exhibited in the Royal Academy, in 1848.

I know not whether this picture is a replica of that exhibited in 1842, noticed in the preceding art. The extract from Uwins' letter there quoted seems to describe this rather than the former picture.

467.

A water-colour drawing, by J. M. WRIGHT, entitled: *Don Quixote setting out*. In the Nottingham Castle Museum, No 89 in the Catalogue, where it is said to be from the Percy Collection.

468.

A water-colour drawing, size $11\frac{1}{2}$ by $13\frac{3}{4}$ inches = 290 by 350 mm., entitled: *Return of Don Quixote*, by JOHN MASSEY WRIGHT. In the collection of the British Museum, No 424. The Don, mounted, occupies the centre of the drawing; to the right eight figures, male and female, await him in front of a house, beside which is a tree; to the left an open landscape. The composition is pleasing, but the figures are entirely English. The drawing has neither signature nor date.

SOME AUTHORITIES CONSULTED.

Iconografía de Don Quijote. Reproduccion heliográfica y foto-tipográfica de 101 láminas elegidas entre las 60 ediciones, diversamente ilustradas, que se han publicado durante 257 años en Barcelona 3 ediciones.—Boston, 1.—Bruselas, 1.—Copenhague, 1.—El Haya, 1.—Leipzig, 1.—Londres, 11.—Madrid, 15.—Paris, 23.—Praga, 1.—Tours, 1.—Venecia, 1. *Destinadas á la primera edicion de Don Quijote reproducida por foto-tipografía por el coronel D. FRANCISCO LÓPEZ FÁBRA. Barcelona: Imprenta etc. del Heredero de D. Pablo Riera, etc. 1870.*

To the above detailed title-page, which sets forth the object and scope of the publication, may yet be added the following indications given in the *Prólogo*:

Cada lámina de las 101 que forman la coleccion se ha escogido entre la totalidad de las 2593 diferentes que comprenden las 60 ediciones diferentemente ilustradas y contiene las indicaciones siguientes: 1a. El año y punto en que se hizo la edicion. 2a. El número de órden de la edicion por

antigüedad de su publicacion (número del centro). 3ª. El número de orden de la lámina por su antigüedad (número de la derecha). 4ª. El número de orden de la misma por su relacion con el texto del Don Quijote (número de la izquierda). 5ª. Asunto á que la lámina se refiere. 6ª. Nota para la colocacion que debe tener la misma en la edicion foto-tipográfica. 7ª. Los nombres de los artistas, dibujantes y grabadores, que la han ejecutado. 8ª. Una copia de la portada de la edicion á que pertenece. Y 9ª. Otra nota que comprende el número de tomos y láminas de que consta cada edicion y sus tamaños respectivos, con lo cual puede venirse en conocimiento de las que han tenido que reducirse en la copia fotográfica, en etencion á su gran dimension.

Useful indexes are added: (1) De las ciento y una Láminas por su orden de colocacion en el texto; (2) De las sesenta Ediciones por fechas de su publicacion; (3) List of Designers, Engravers, Lithographers; (4) Countries of publication. The work was issued in 10 parts, on the wrapper of each of which is a reproduction (the same) of the engraving which adorns the title-page of the edition of *Paris*, 1622 (art. 5).

To this valuable publication I own indebtedness. Its scope however is limited, nor is it of course altogether free from errors. The editions used are not always the first in which the engravings reproduced appeared; nor, it would seem, were the books at the editor's disposal in every instance perfect. While offering his collection of facsimiles to the public, the enthusiastic editor expresses the hope that they may serve as a stimulant to his countrymen "para hacer en el porvenir una edicion española del Don Quijote en cuyos grabados se procure, si es posible, superar á todos los conocidos hasta el presente". Considering the present state of literature in Spain, the prospects of that country, and the fact that the art of engraving is on the decline, if not actually disappearing, that hope, expressed fifteen years ago, is, to say the least, decidedly utopian.

La Ilustracion Artistica.—When the present work was well in the press and it was too late for any alteration to be made in its plan or arrangement, there appeared at Barcelona, January 1895, the No. 680 of *La Ilustracion Artistica*. That interesting publication contains, *inter alia*, an article on "Las Ilustraciones del 'Quijote,'" from the pen of Señor J. L. PELLICER; and a list of "Ediciones publicadas desde su aparicion en el año 1605 hasta 1894". In my art. 410 I have utilised this list by extracting from it all the illustrated editions not previously noticed. I do not vouch for the correctness of this list, indeed I have found in it several errors. One specimen will suffice: Towards the end of the editions "en Inglés" we find the following entry, "1888, Nueva York, B. Quaritch, 5 tomos, 4º, 8 madera". Mr. Quaritch has no house in New York, knows no bookseller there of his, or any similar, name, and has never published an illustrated edition of *Don Quixote*. The entry which follows is also strange, "189 . . ., Londres, Milner, Sowerby of Halifax, 1 tomo, 16º 8 madera". On the principle of the *Iconografia* the *Ilustracion* gives numerous facsimiles of rare title-pages, of illustrations, and of portraits of Cervantes, many of these belong to editions which I have already described. The collection upon which the articles in the *Ilustracion* are based is owned by D. Isidro Bonsoms of Barcelona.

HENRY COHEN—*Guide de l'Amateur de Livres à Gravures du XVIII^e Siècle* Cinquième Édition revue, corrigée et considérablement augmentée par Le Baron ROGER PORTALIS Paris Chez P. Rouquette 1886. 8°, pp. xxii and 756, double cols., tire à 1100 exemplaires. To this should be added :

E. CROTTET—*Supplément à la 5^{me} Édition du Guide de l'Amateur de Livres à Figures du XVIII^e Siècle* Amsterdam, Fr. van Crombrughe 1890. 8°, pp. x and 320.

In spite of the esteemed name added to the fifth edition of Cohen's Guide (I will not say a word about the four preceding issues) the volume is full of errors of all kinds ; some of these will be found indicated in the few articles in which I have had occasion to consult the work. M. E. CROTTET says : " Dans la cinquième édition nous avons relevé encore environ trois cents articles inexacts ou incomplets," and he very truly adds : " Il y en a sans doute encore beaucoup qui nous ont échappé etc ".

That a book so superficial, so full of faults, could go through five expensive editions, and be moreover honoured by a supplement from another pen, must occasion astonishment. Such an event could only happen in France. A similar work would, in this country, occasion a loss on the first and sole edition.

Manuel de l'Amateur d'Illustrations Gravures et portraits pour l'ornement des livres français et étrangers par M. J. SIEURIN Paris Adolphe Labitte 1875. 8°.

A trustworthy compilation, although limited in scope.

Guide de l'Amateur—Bibliographie des Ouvrages Illustrés du XIX^e Siècle etc. par JULES BRIVOIS etc. Paris L. Conquet 1883. 8°. Issue 950 copies.

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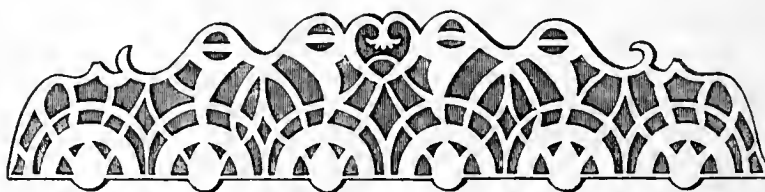
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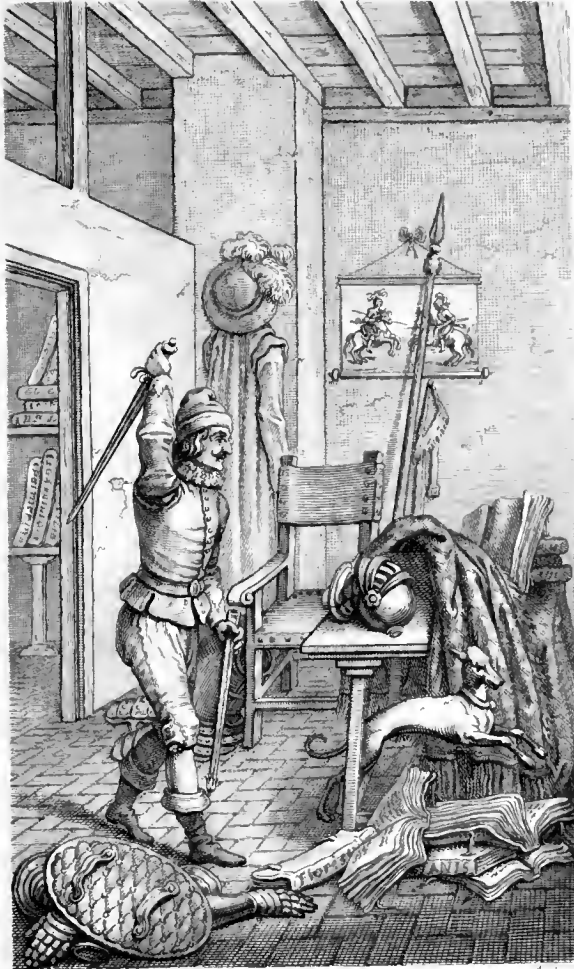
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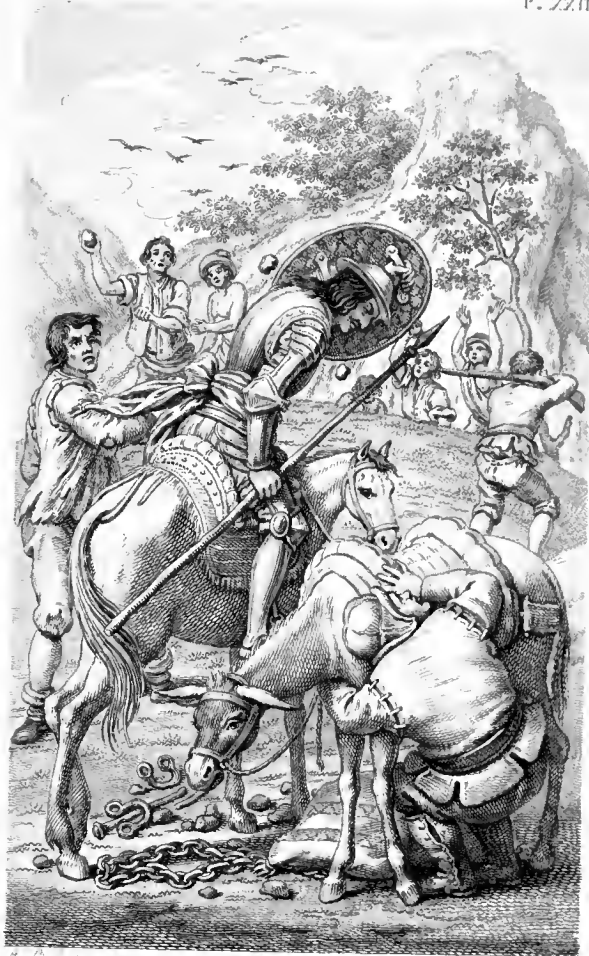
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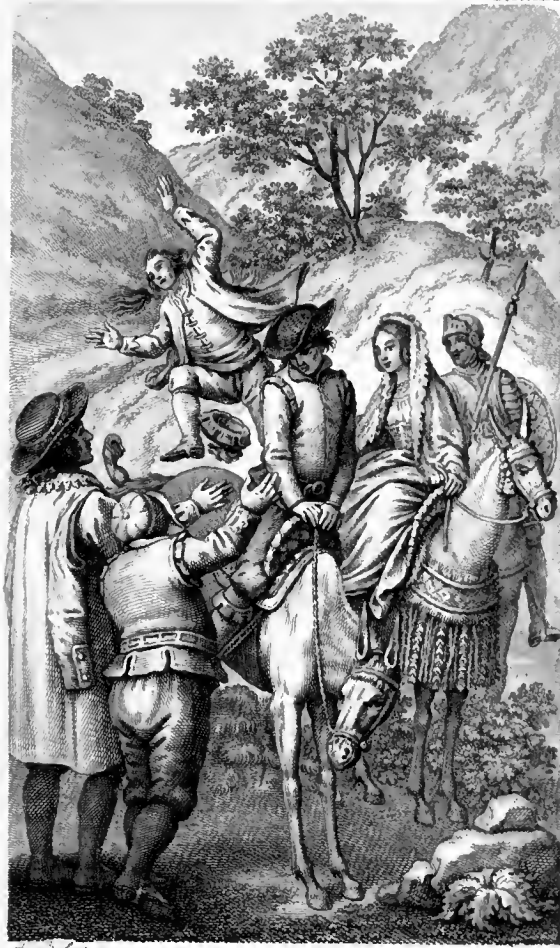
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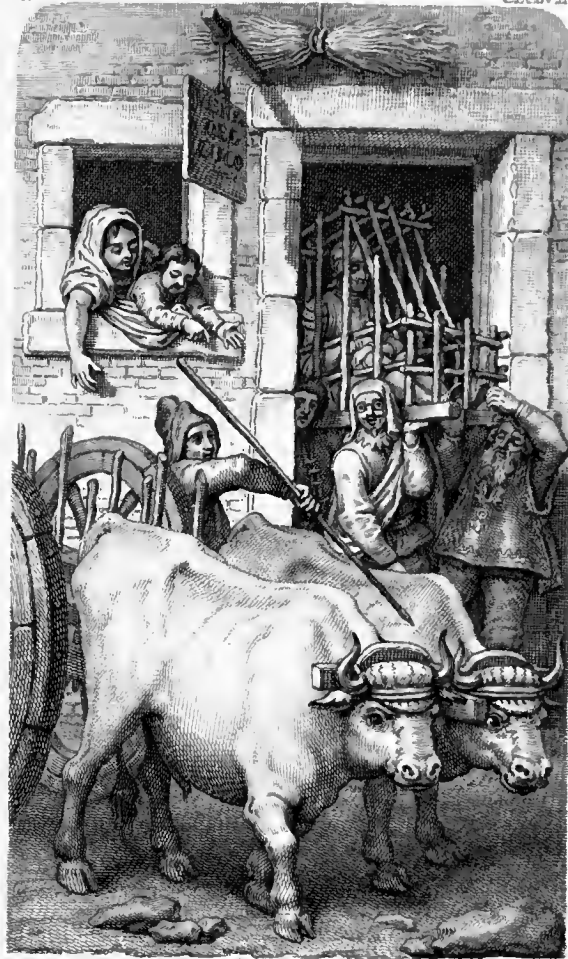




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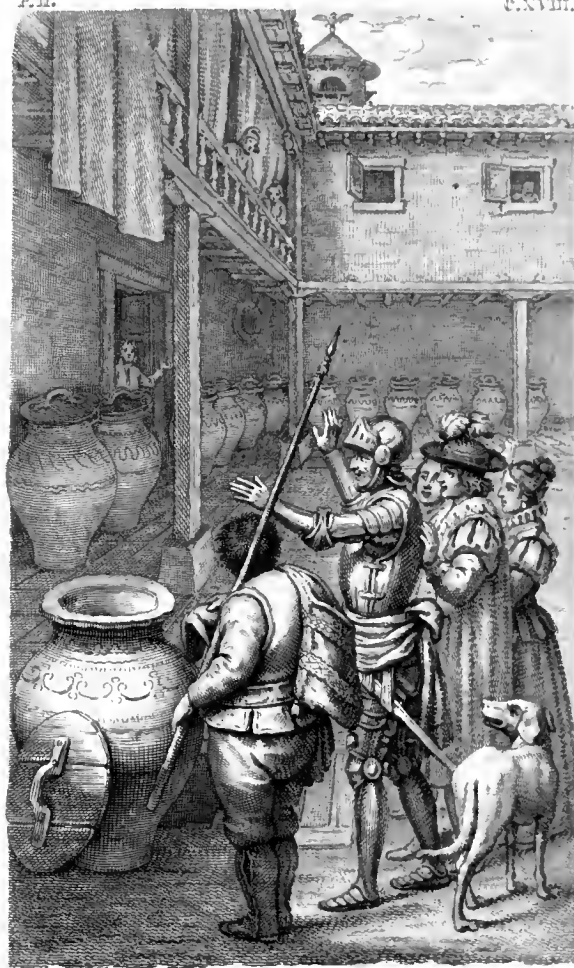


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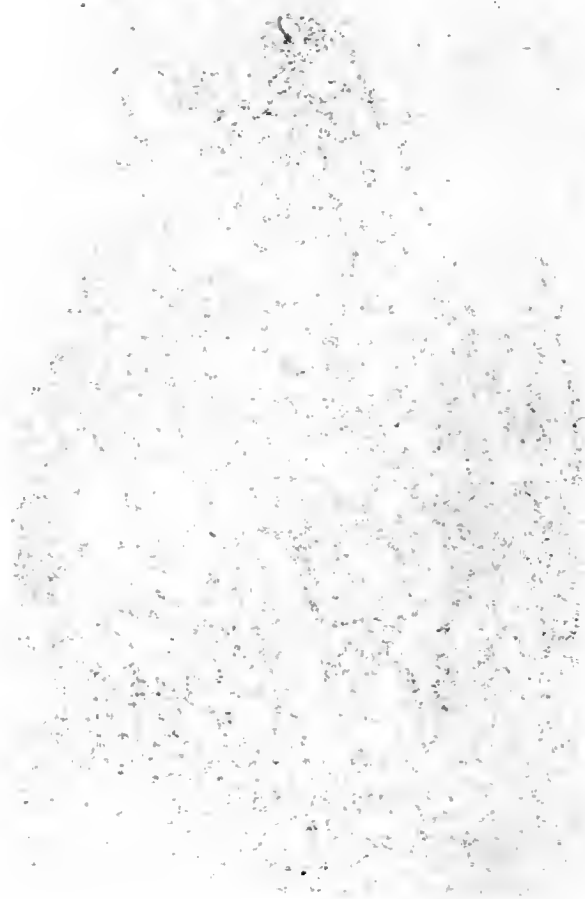
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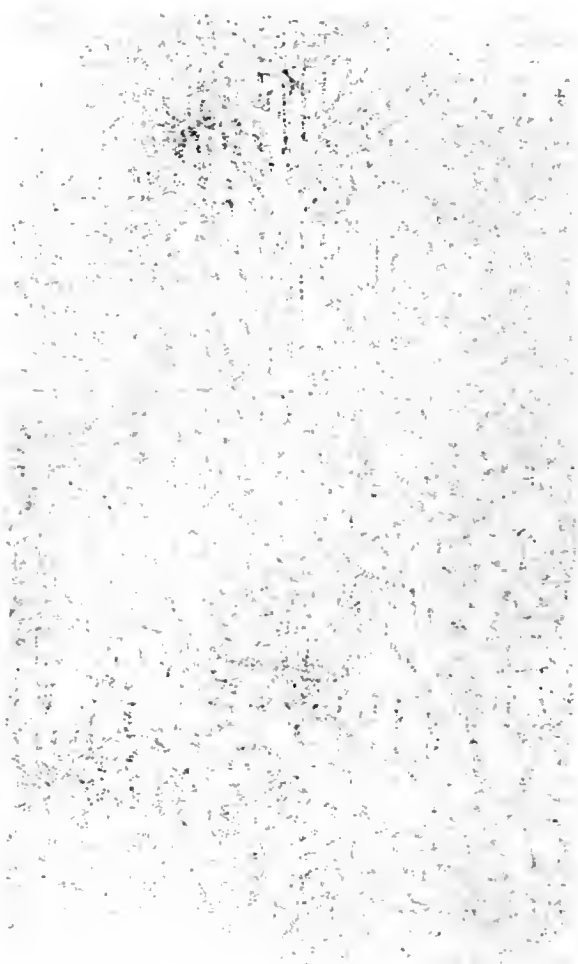


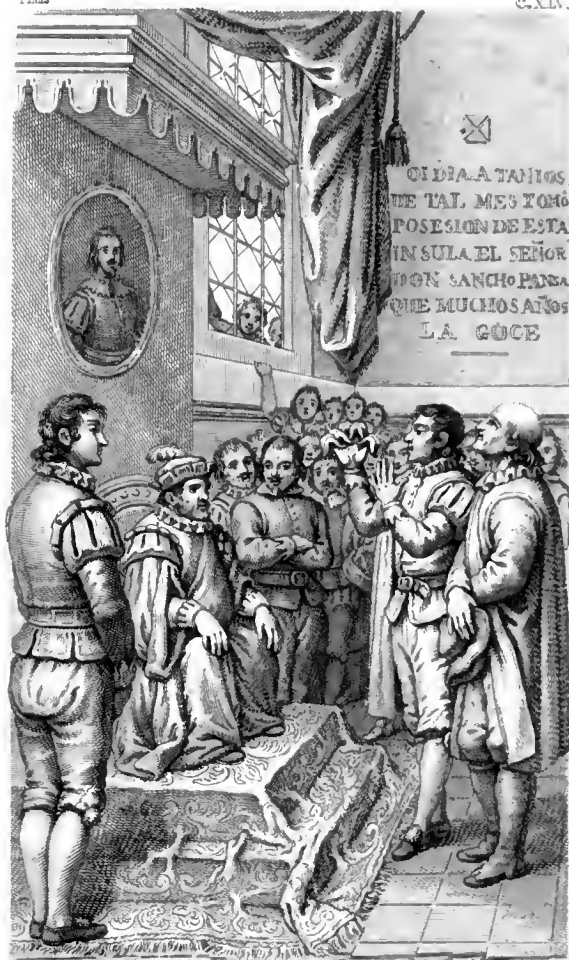




















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"Mr. Alexander Graham and Mr. H. S. Ashbee, in their *Travels in Tunisia*, describe a ruined country in lively, fascinating style. The work is replete with valuable information, not only on architectural and archaeological subjects, but on the every-day matters of life and ordinary commerce. They give also an excellent bibliography of the country they describe, and their book is a guide of great value to the traveller in search not only of general knowledge, but of a deeper acquaintance with the remains of Roman civilisation in an important part of Northern Africa than falls to the lot of the ordinary tourist."—Mr. ALFRED WATERHOUSE, President's Address, *Journal of Proceedings of the Royal Institute of British Architects*, Nov. 8, 1888, p. 24.

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"The authors decided at the outset that they would not write 'what is popularly known as an entertaining volume of travel'. . . And it must be admitted that they have formed a much more acceptable idea of the functions of such a book than the majority of 'travellers' so-called, who are for the most part tourists pure and simple. . . A glossary and map add to the merits of this plain and unvarnished account of some of the chief objects of interest in a country little known as yet to the Western World. Of the illustrations, whether the tinted héliogravures or the phototypes, it would be difficult to speak too highly, and they are among the best specimens of the reproduction by 'process' of original drawings and of photographs respectively that have been published. It can be said of few book pictures that they are works of art, but these, especially the prints of Mr. Graham's beautiful sketches, fully deserve such a description."—*Morning Post*, January 25, 1888.

"It embodies the outcome of personal explorations, is, as the authors claim, free from padding of every kind, describes nothing the writers have not seen, and records no incident outside their direct experience. In this, as in other matters, accordingly, it is far in advance of books of its class. It is, moreover, written with great vivacity, and makes appeal to two classes of readers. For the archaeologist it has the recommendation of brimming over with illustrations of spots of antiquarian interest. . . To the more general reader, meanwhile, it appeals by its pictures, no less vivid and striking, of the life of to-day. . . We are yet far from the period when Tunisia will be a haunt of the British tourist. . . It will be strange, however, if this work, equally bright and scholarly, does not send some adventurous spirits upon journeys of exploration. A feature of special value in the book is a bibliography of Tunisia. . . admirably arranged."—*Notes and Queries*, 7 S. V. 78.

"For a first trip to the Regency there could be no better preparation than a perusal of this interesting work, . . . while those who want more information may consult a biography extending over seventy-seven pages, and comprehensive enough to catalogue Addison's *Cato*."—*St. James's Gazette*, March 24, 1888.

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